

April 3, 1954

Mr. William H. Lane  
Standard Pyroloxoid Corporation  
Leominster, Massachusetts

Dear Bill:

I want you to be the first to know -- and I will follow with the usual line associated with that opening -- that I now have completed the arrangement to detach from a museum five pictures by Charles Sheeler; four by Stuart Davis and two by Miles Spencer.

These range in date, collectively, from 1920 to 1928 and are really of considerable consequence.

If you are planning to be in New York in the near future, please let me know when you can make a date with me to see, not only the photographs at the gallery, but the actual pictures. In the case of Sheeler and Spencer, the Museum will acquire a new example to fill in the cross-section. In the case of Stuart Davis, there is no need to do so since the museum purchased a very important painting the previous year, and there are no new ones available in any event.

It was fun seeing you and Jean and I regret that we had so little time together. My best to you both. Do let me hear from you shortly as I promised to communicate with the Museum Director in the near future and thought that I would get the pictures here at your convenience or that we could both go down together to see them. In any event I am going to snap these up as I have been working toward this and for some time, but I do want to give you the first opportunity.

Sincerely yours

WHL:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York

535 Hudson St.  
New York 14,  
April 14/54

Dear Mrs Halpert:

Thank you very much for the commission check(\$100.00) on the Stillwell sale of a Demuth water color. I was very happy indeed to be instrumental in the matter, for his sake and for art's sake, in fact all around. I intend to drop in to see the show very soon. Living down here makes a difference in the amt. of time one takes out for up-town interests, I find.

Again, many thanks and all success to the show

Sincerely,

Carl Sprinchora ~~~~~



April 2, 1954

Dear Mrs. Feiner;

I am a little embarrassed to write to you about this matter but there seems to be some confusion with the check which was presumably sent to us many months ago.

I received word from Frank Perls to the effect that you had sold to him the Ben Shahn silk screen and that this had been paid for in August. Since we have changed bookkeepers during the summer the confusion may have been caused by some slip-up in the entries. Will you therefore be good enough to let me know the exact date of the check so that we may check our records accordingly. I shall be most grateful for your cooperation.

Sincerely yours

BCH:ls

Mrs. Ben Feiner  
9539 Charleville Blvd  
Beverly Hills, California

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May 14, 1954

Dr. Reginald Poland, Director  
Atlanta Art Association  
1262 Peachtree Street, N.E.  
Atlanta, Georgia

Dear Dr. Poland:

Indeed I was surprised and pleased to see you ---- .  
From what I have been hearing about the progressive  
town of Atlanta, Georgia, I think you have found an  
excellent spot for your creative operations. Good  
luck.

Naturally I shall be very glad to cooperate with you  
in connection with any show that you may desire. The  
Philadelphia exhibition of Marin's paintings is scheduled  
for Santa Barbara in September, but I have several  
tentative plans during the summer months, when the  
gallery is closed. Until the commitments are cleared  
up I am afraid that the exhibition will not be free  
until after the Santa Barbara showing. However,  
since the exhibition is not extremely large, we can  
probably assemble another group of pictures for  
Atlanta. Suppose you let me know what month of the  
year you find most desirable and I can go into the  
matter more thoroughly. Do let me hear from you soon  
so that I can either switch some of the tentative  
commitments or assemble another group larger in  
scope and more inclusive with some outside loans to  
fit in whatever gaps may appear in time element.

My best regards,

Sincerely yours

BOMLa

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April 29, 1934

Mr. Robert B. Hale, Assoc. Curator  
American Painting and Sculpture  
Metropolitan Museum of Art  
Fifth Avenue at 82 Street  
New York 28, N. Y.

Dear Mr. Hale:

Forgive me if I am getting in your hair, but all the other museums are clamoring for the date, and I am still waiting to hear whether or not the Metropolitan Museum plans to carry out its original arrangement with Duncan Phillips regarding the Marin exhibition.

While none of the shows are imminent, Boston and Minneapolis and Cleveland have other plans in the offing and must know when the show will start in New York before arranging their schedules accordingly.

Therefore, I shall be most grateful to you if you will let me know what the decision is at the moment — even if you have no specific date in mind.

Sincerely yours

ESHL

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PO ✓  
April 30, 1954

Mrs. Edward George Trasel, Jr.,  
1830 Rittenhouse Square  
Philadelphia 3, Pennsylvania

Dear Mrs. Trasel:

In reply to your inquiry, we are enclosing a full size photograph of the painting by Bernard Karfiol, together with color notes, dimension and price on the reverse of the print.

If you are further interested, we shall be very glad to send you the original painting on approval without any obligation on your part -- other than the transportation and insurance expense.

Of course it would be preferable if you could arrange to drop in to the gallery on your next visit to New York so that we may show you the full range of Karfiol's work.

Sincerely yours

WGL:z

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**DRAKE UNIVERSITY**  
DES MOINES 17, IOWA

OFFICE OF  
THE DIRECTOR OF PUBLIC RELATIONS

May 11, 1954

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

At the request of Eero Saarinen, I am sending you some material for the use of Stuart Davis, who is being commissioned to design the mural of the new Dining Hall at Drake. You will find enclosures in this letter and more material under separate cover including: a reproduction of the Drake seal, catalogs, promotional brochures.

If you feel Mr. Davis would like additional material, please let me know and we will be glad to furnish it post-haste.

Sincerely,



Robert L. Stuhr  
Director of Public Relations

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May 15, 1954

Mr. Jaap A. Vandenberg  
Massau Galleries, Inc.,  
Andover, Massachusetts

Dear Mr. Vandenberg:

It was very good to hear from you and I was agreeably surprised that you opened a gallery in Andover. I wish you great success in this endeavor.

The O'Keeffe illustrated looks very good. However, in the case of living artists we do not buy pictures outright nor do we take them on consignment from anyone but the artist as we feel that any income should revert to him or to her. I am sure that you can understand our position in the matter. When O'Keeffe returns from Spain I shall show her the postcard and perhaps she will have some suggestion in connection with the picture, in which event I shall communicate with you promptly.

If you are planning to be in New York in the near future, I shall be glad to show you some of the Deweth watercolors in our possession at the present time and perhaps we can arrange to lend you several for the summer months when the gallery will be closed. In any event it will be very nice to see you.

My best regards to you and Mrs. Vandenberg.

Sincerely yours

BGE:la



April 10, 1954

Mr. Bryan A. Frame  
509 Arcadian Avenue  
Waukesha, Wisconsin

Dear Mr. Frame:

Forgive me for not having acknowledged receipt of the  
Stuart Davis earlier. A credit slip is now enclosed.

I was hoping that you would come in during the current  
of Danuth and Dove watercolors, which I think you would  
like very much and would find it a simple matter to use  
up your credit promptly. In any event I look forward  
to a visit from you shortly.

Sincerely yours

BM:1

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# San Francisco Chronicle

KRON-TV  
KRON-FM

May 19, 1954

Dear Mrs. Halpert -

I don't intend to do anything about the Reading picture until I can study it first hand when I am in the east next fall. In the meantime I see no reason to doubt its authenticity.

To my great regret, I shall not be in New York this spring, and I should therefore like to inquire if you are going to have the newly discovered "After the Hunt" photographed. If so, I should like to buy a print or two, since the only one I have was taken before the picture was cleaned. Incidentally, this should be called "After the Hunt No. 2," not No. 3, since it comes between the Columbus and San Francisco versions.

With kindest regards

Sincerely Yours,

  
Alfred V. Frankenstein



THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

May 19, 1954

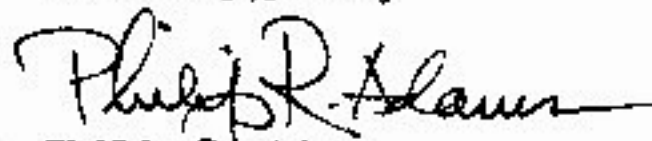
Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Please forgive this belated answer to your letter of March 26. It arrived after our Miles Spencer Exhibition had closed.

No catalog of the exhibition was published so far as I know. The exhibition was organized by the Akron Art Institute and circulated by the Museum of Modern Art. I am asking Edward Dwight to send you newspaper clippings of our local publicity.

Sincerely yours,

  
Philip R. Adams

PRA/vc

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**The Kemper Investment Company**

COMMERCE BUILDING  
KANSAS CITY, MISSOURI

April 22, 1954

WILLIAM T. KEMPER, JR.  
PRESIDENT

Dear Edith:

I have just had a letter from Mr. Froese, Chairman of the Advisory Committee for the Pershing Memorial Commission. He tells me that he has had no word from Mr. Zorach and I am afraid the final meeting will come along one of these days and our man will have missed the boat.

Mr. Froese wrote him at your address and no doubt he received the letter. Two other men are being considered, Mr. Robert Laurent, and Mr. Heinz Warneke.

If you will give this your attention and let me have some word in regard to Mr. Zorach's attitude, I will appreciate it.

I hope to see you the latter part of June.

Sincerely yours

*Bill*

Mrs. Edith G. Halpert  
32 East 51st Street  
New York 22, New York

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 2, 1954

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

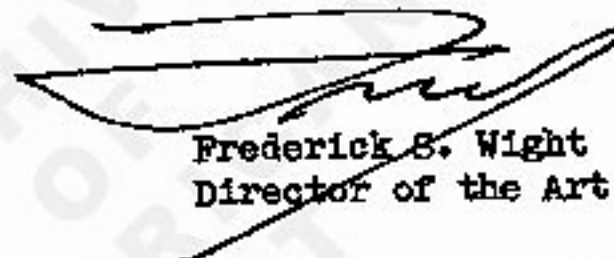
Dear Edith:

I have your letter of the 29th with the suggestions for substitutes; and I have written for Nelson Rockefeller's "Still Life" and the Virginia Museum's "Steel-Croton," as well as "Rolling Power," which I had overlooked. I am also writing the Whitney about their second version of "Yachts and Yachting." "Totems in Steel" I am passing over as I felt that "Upper Deck" and "Feline Felicity" were enough from the Fogg. I am holding off on another request to Philip Adams as I have still to hear from my first.

There have been no more refusals, I am happy to say, but I am a little bit disturbed about the people who have not answered. No word from Mrs. Horter, in particular, leaves an early blank spot which disturbs me. Do you know of any way to help in that quarter?

Could you tell me the dimensions of a color plate which I believe is one of the possibilities: "Convolutions"---I am getting on with the text, and all goes well.

Hastily,



Frederick S. Wight  
Director of the Art Galleries

FSW:gw

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE, CIRCLE 3-8900  
CABLES: MODERNART, NEW-YORK

April 30, 1954

*Pe  
M. Halpert*

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City.

Dear Mrs. Halpert:

This will confirm the arrangement you made with Mr. Stanley R. Fouraker of 1360 Edgewood Avenue, Jacksonville, Florida, on April 28, 1954, concerning the sale to him of the JOHN MARIN watercolor DEER ISLE, MAINE 1922, which was consigned to us in March 1954 at \$750.

As you know, the ten percent handling charge due the Art Lending Service on this sale amounts to \$75. No rental was involved.

Sincerely yours,

*Nadja J. Porter*  
Nadja J. Porter  
Art Lending Service

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May 14, 1954

Mr. Albert Gold, Chairman  
Water Color Committee  
The Philadelphia Art Alliance  
251 South 18th Street  
Philadelphia, Pennsylvania

Dear Mr. Gold:

Thank you for the invitation. Both John Marin, Jr.,  
and I will be there, probably a little before 5 P. M.  
and look forward to the occasion.

All the lenders names and addresses you now have should  
of course be on the invitation list, in addition to  
the various museum officials throughout the country  
including, Dr. Reginald Poland, Director of the Atlanta  
Art Association 1262 Peachtree Street, N. E. Atlanta  
Georgia, who has asked for the show. I am also enclosing  
a list which should be addressed.

I hope the show will be a great success.

Sincerely yours

BML:1

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April 6, 1954

Mr. Frank Perls  
 Frank Perls Gallery  
 380 North Camden Drive  
 Beverly Hills, California

Dear Frank:

It shouldn't happen to a dog what has happened with your account. Our bookkeeper has spent several days checking and I am sending you two separate statements.

But starting with sales and payments:

<u>Debit</u>				<u>Credit</u>	
6-6-51	100	Shahn	"Front Porch"	11-23-51	400
11-20-51	800	Shahn	"On the First Day of Christmas"	1-11-52	120
1-11-52	120	Brice	"Rose Garden"	2-5-52	400
4-1-52	200	Clear	"Carousel"	4-4-52	100
				11-13-53	200
	1220				1220

You will see that those which had been billed at one time or another up to April, 1952, were straightened out. We have to your credit \$100.00 for the Shahn "Front Porch" which you returned. This applies to the above leaving you \$100.00 in the black.

The consignment statement is so confused that I am giving it to you in tabalized form on a separate sheet. I shall be most grateful if you would send everything back at once to straighten out the financial accounts, and then I shall reconsign to you - if you wish - a fresh lot with a fresh list.

My best regards.

Sincerely yours,

BGH:mb



# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

May 3, 1954

Mrs. Edith G. Halpert  
DOWNTOWN GALLERY  
32 East 51st Street  
New York, N. Y.

Dear Edith:

Yesterday morning we had a long meeting of our Acquisition Committee to consider recommendations for purchase from the show which has just closed. At first I intended to wire you but decided that it would be best to write in order to give a fuller resumé of the details.

As you may remember from former dealings with us, the committee, headed by Jim Schramm, makes recommendations (from a list presented by me) to our board of trustees. The trustees do not meet until a week from Tuesday; May 11th. Our first recommendation is to purchase the Kuniyoshi oil, which will need to be a special consideration because of the purchase price.

Our estimated rate of expenditure is \$5,000 each year for Contemporary American Art. In fact, this amount becomes available after June 1st. Our statement of policy on acquisitions carries this additional proviso, however:

"When in the opinion of the Director and the Acquisition Committee, unusual opportunities present themselves which lie outside the scope of the program outlined, either as to character or, particularly, as to amount, the Acquisition Committee will make a recommendation to the Board for its consideration, weighing the advantage of the possible purchase against the disadvantage of depleting the Edmundson Fund."

The committee members meeting yesterday with me, were unanimous in deciding that it would be best to recommend only this one purchase for 1954, and I was asked to communicate with you as to the best possible figure you could give us on this painting for museum purchase, considering all the circumstances. This would also mean holding the Kuniyoshi painting over until after the meeting on May 11th.

One of the things I would like to know before the trustees' meeting, is whether you would approve division of the purchase price in more than one payment. Though I doubt if this would be necessary, I want to be prepared to answer all questions.

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# E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.  
JOSEPH N. LACY A.I.A.  
J. HENDERSON BARR A.I.A.  
WARREN PLATNER A.I.A.  
JOHN DINKELLOO  
BRUCE ADAMS

May 4, 1954

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your telegram indicating that Stuart Davis has accepted the offer of the Cowles Foundation. I am awaiting your letter of confirmation. I hope that we can draw up a contract shortly thereafter, perhaps when I am in New York in the middle of May.

Copies of various catalogues and publications of Drake University are being sent to you for Stuart Davis, in case these would be of interest or assistance to him. I have also asked them to send him a copy of the seal of the University in case he wished to use this in a manner similar to that you indicated he was contemplating for the seal of the State of Iowa.

I am happy that we shall work together on this project for which we all have high hopes.

Aline asks to be remembered to you.

Sincerely yours,

EERO SAARINEN AND ASSOCIATES



EERO SAARINEN

ES:rw

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LAWRENCE B. ROMAINE  
WEATHERCOCK HOUSE  
MIDDLEBORO, MASS.

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April 11th 1954

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st street  
New York City 22

My dear Mrs. (Miss) Halpert:-

Thank you for yours of the 7th, just recieved.

The Cushing collection must be fascinating and if I were still working with Old Sturbridge Village, Colonial Williamsburg and others as I once did in the antique business, I would envy you indeed. These days I confine myself to the manuscript and printed data entirely (thank goodness) and envy no one.

I wish I might be of assistance in your search. Every time I use the word WEATHER VANE in our monthly catalogues (No.139 I am mailing this morning - for April, current), there are several orders by telephone, by wire and by air-mail. I have practically nothing on hand at all. I had seven orders for the last Westervelt that we had, which was No.7 - ca. 1870-75. I have had many of the Harris ca. 1860-65, and the Fiske, but at the moment, nothing. I am placing a card in our files for you and shall advise you what comes out way.

I have just said that I envied no one. IF you should consider selling several copies of your No.9, would you be good enough to let me have a quotation? I am always glad to stock anything concerning the development of American arts, crafts, trades and industry -- limited capital, as with us all, being a consideration, of course. Perhaps I don't exactly envy you, but, I would like to have them! Suppose you keep one of No.8 and two of No.9, and sell me the rest of the nines! One might as well be honest in one's requests!

When you have glanced through catalogue 139, let me have your reactions. If you wish others, I shall be glad to cooperate.

Sincerely yours

*Lawrence B. Romaine*



May 1, 1954

Mrs. John A. Pope, Chief  
Traveling Exhibition Service  
Smithsonian Institution  
Constitution Avenue at Tenth Street  
Washington 25, D. C.

Dear Mrs. Pope:

It makes me most unhappy to be on the negative side every time you write to us for a loan. However, during the period in which we handled the work of Horace Pippin we sold every painting we had available and have no examples in our possession at all with the exception of a very small flower painting that I own personally. This I would be glad to lend if it would be of any value to you. I shall also be glad to give you a list of collectors to whom we had sold pictures who in turn might be glad to cooperate with you unless you prefer to borrow the paintings from museums including the Phillips Art Gallery, the Rhode Island Museum, Albright Art Gallery and the Wichita Art Museum, all of whom have excellent examples of his work. On the other hand, if you prefer the former, I shall send you a list of outstanding examples at your request.

I may call your attention however, to the fact that in our American Folk Art Gallery we have a large collection of paintings by anonymous and little known artists. Perhaps you know that the American Folk Art Gallery established in 1929 was the first in the country and was responsible for such collections as the Rockefeller group of American Folk Art in Colonial Williamsburg, The Room at the Honolulu Academy in Hawaii, and a large representation in all the museums and major private collections in the United States.

In this connection I can be very helpful to you if you are interested and will let me know accordingly.

Sincerely yours

RM:la

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April 17, 1954

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines, Iowa

Dear Dwight:

During our Desmuth exhibition we sold the "Daffodils" to  
Mr. John Newberry. This was, as you may recall, on your  
list. Do you want to communicate with him about the loan  
or would you like to have a substitution. Frankly, we  
have nothing of that quality in the Flower group and I  
do think it would be best to ask Newberry for his.

The other three pictures will be ready for Berkeley Express  
on April 20th. Incidentally, would you want me to include  
any Folk Art examples which you had mentioned previously?

My best regards.

Sincerely yours

BM:12

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CLASS OF SERVICE

This is a full-rate  
Telegram or Cable-  
gram, for day

# WESTERN UNION

EX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

*Now* TAX ON TELEGRAMS *Cut to 10%*  
*WIRE MORE for LESS* <sup>15</sup> WITH 40 WORD ALLOWANCE

HALL, President

The filing time shown on this message is for reference only. TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

.SYB224 MA040

1954 MAY 12 AM 3 24

N.DMA009 NL PD=DES MOINES IOWA 114

MRS EDITH G HALPERT=CARE DOWNTOWN GALLERY

32 EAST 91 ST NYK

BOARD APPROVED PURCHASE OF KUNIYOSHI OIL AT \$6500.00  
FOR DES MOINES ART CENTER STOP PAYMENT FIRST HALF AFTER  
JUNE 1 1954 SECOND HALF IN 1955. PLEASE SEND BILL  
OF SALE IN DUPLICATE TO EDMUNDSON ART FOUNDATION BY  
CARE CAN YOU HANDLE ANNOUNCEMENT IN ART MAGAZINES AND  
NEW YORK PAPERS.

Des Moines Art Center

•DWIGHT KIRSCH•

97 Amazing Juggler

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



# LIFE

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20

April 6, 1954.

Mrs. Edith Halpert  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Thank you for the word about the Primitive Old Testament show at the Jewish Museum. Somehow, so many other religion stories or rather religious art stories have turned up that it's unlikely that we will be able to use the material for some time. However, we have had everything photostat~~ed~~ so that if there might be a revival of interest later, when our other stories are in the past, we'll know where and what the pictures are.

Many thanks for this material which I am returning to you. I'm sorry this was not returned right away, but somehow it was put in the file before we made photostats of it all.

Best wishes.

Very sincerely yours,

*Roxane P. Guerrero*

Roxane P. Guerrero  
Art Department

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Wilhelmina Fox Feiner

INTERIORS

PHONE: CRESTVIEW 4-4717  
9539 CHARLEVILLE BLVD., BEVERLY HILLS

April 7, 1954

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 31 Street  
New York 22 New York

Dear Mrs. Halpert:

I am sorry about the confusion concerning the Ben Shahn silk screen which I returned for credit at Frank Perls here in Beverly Hills.

When I paid you for the print, I also wrote a letter of explanation to you. I was told that Frank had simply sent the print back to you and you had not cashed the check I sent you in August so I thought the easiest course was simply to write the whole deal off rather than retain my credit at Perls.

For your reference, my check number was #302, dated August 5th, 1953, and the amount was \$75.00. Since you have not cashed the check during this time, I have had the bank cancel it. Your bill was for \$76.00 which I assume covered shipping charges. I am, therefore, enclosing my check for \$1.00.

Sincerely yours,

*Wilhelmina Feiner*

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Letter puzzles me.  
I started letter Apr 17 - Please write  
White Rose

Letter puzzles me. Write Rose April soon  
Please one of us soon is

Edm H

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a copy of the original letter, and is signed by the President.

2. The second part of the document is a copy of the original letter, and is signed by the President.

3. The third part of the document is a copy of the original letter, and is signed by the President.

4. The fourth part of the document is a copy of the original letter, and is signed by the President.

5. The fifth part of the document is a copy of the original letter, and is signed by the President.

6. The sixth part of the document is a copy of the original letter, and is signed by the President.

7. The seventh part of the document is a copy of the original letter, and is signed by the President.

8. The eighth part of the document is a copy of the original letter, and is signed by the President.

9. The ninth part of the document is a copy of the original letter, and is signed by the President.

10. The tenth part of the document is a copy of the original letter, and is signed by the President.

4.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

[illegible]





*Vice President's Office*

# *Colonial Williamsburg*

*Restored by John D. Rockefeller, Jr.*

*Williamsburg, Virginia*

May 18, 1954

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

So good to have an opportunity to see you in Washington last week and to know that you continue to be interested in the welfare of the Rockefeller collection. I am very grateful to you for your expression of cooperation and assistance and wonder if I can take advantage of it in the near future.

I shall be in New York on Monday, the 24th for a very brief visit. Would it be possible for me to go over the materials which you mentioned having which refer to items in the Rockefeller collection. As we are trying to determine the exact extent of our collection and how to handle it, your advice and suggestions would be most helpful.

As I am leaving here today for Chicago, you will not be able to reach me before my departure. However, I will give you a call on Monday to check with you before coming to the gallery. Best wishes to you.

Sincerely,

*Mitchell A. Wilder*  
Mitchell A. Wilder

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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April 13, 1964

Mr. Charles Alan  
Alan Gallery  
32 East 65 Street  
New York City, New York

Dear Charles:

This is to acknowledge receipt of your letter which you sent via registered mail with receipt requested. Frankly, you slay me. Naturally, I was quite violent when the letter arrived because of the inference that I would at any time deny receipt if it were sent in the normal contemporary manner. A few days later when I cooled off I decided I should be amused and therefore I am answering you in a very cheerful, friendly manner.

As usual Mr. Laveman is busy with financial statements, this time for the state. He promised faithfully that he will be in early next week to go over accounts, but as I advised you when I voluntarily sent the last check without consulting him, the big accounts are still outstanding and while I have not gone over the figures the amount is way beyond the balance.

However, if you will exercise a little more patience, the report will be in your hands by the latter part of next week.

Sincerely yours,

EGH:nh

ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-113 EAST DOUGLAS AVE.  
TELEPHONE 2-1988  
WICHITA, KANSAS

316 East 66 Street  
New York 21, New York

May 5, 1954.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Edith:

I wish to confirm the terms of purchase of the water color painting by John Marin, entitled "~~Rocky Point, Massachusetts~~" and the water color painting by John Marin entitled "Cape Split, 1939-1942" for \$2500.00, payment to be made by the Louise C. Murdock Estate Art Fund, in July 1955. These paintings in their present condition are to be delivered at that time.

Yours sincerely,

*Elizabeth S. Navas*  
Elizabeth S. Navas, Trustee  
Louise C. Murdock Estate

p.s. Mr. Messer wants a tentative list of 10 Marin water colors that may be borrowed for the AFA State Department Asian Exhibition by next Monday!!!

Can I be of any help in compiling such a list?

E.S.N.

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April 10, 1954

Mr. Henry P. Rossiter, Curator  
Department of Prints  
Museum of Fine Arts  
Boston 15, Massachusetts

Dear Mr. Rossiter:

Again at the suggestion of Mr. Karolik, I am writing to you. This time, asking rather than telling.

We are in the process of organizing an exhibition of what we consider outstanding examples in American Folk Art which we have not previously shown. Four pictures which we consider imperative for this exhibition are the watercolors recently acquired by the Museum from us -- "Mr. and Mrs. Irum" and "The Jones Family".

Mr. Karolik mentioned that if we list these as anonymous loans, or we can merely mark them sold in the exhibition, he would side-step his objections to lending examples from the collection. I hope that you will agree with his arrangement and that we may have the pictures for the occasion. The exhibition will open here on May 4th and will continue until the 29th of the month. Of course we will need them earlier, preferably by the 26th of April and will of course pay the transportation and packing charges both ways, as well as the insurance premium as pro-rated by you.

I shall be most appreciative of an early reply so that I may go ahead with the catalogue.

My very best regards.

Sincerely yours

RMH:la

ATLANTA ART INSTITUTE  
HIGH MUSEUM OF ART  
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

May 10, 1954

Mrs. Samuel Halpert  
Downtown Gallery  
43 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Surprised to see me here? I am proud and happy in the wonderful work of the Atlanta Art Association. You may know that they raised \$635,000.00 with which they are putting up a grand Museum building. Work begins immediately.

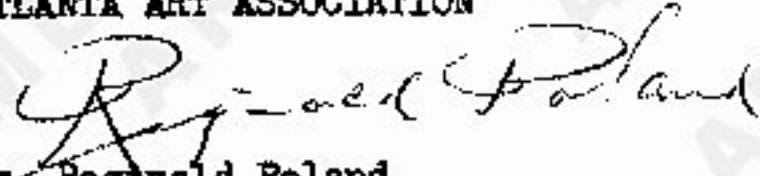
I note that the Marin Memorial Show is at the Philadelphia Art Alliance. Is it available here? If so, what months are free? For how long might a showing be? What would be our financial obligation for such a show re transport and insurance, if any? You know my enthusiasm for Marin's art; his "Lake George, 1923" which I bought from you is on view here now. I still like it particularly.

I expect to be in New York soon at which time I hope to see you again.

With warm personal regards, I am,

Yours sincerely,

ATLANTA ART ASSOCIATION

  
Dr. Reginald Poland  
Director

RP:ak

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1440 Bingle Rd.  
Houston 21, Texas

April 7, 1954

Miss Adele Rosenstein  
The Downtown Gallery  
32 East 51st. Street  
New York 22, N.Y.

Dear Miss Rosenstein :

This is in reply to your letter of April 3 requesting that I let you know what I consider the balance due me.

The amount I have determined that the Gallery owes me is \$60.00 for the following reason :

In a letter dated October 26, 1953 Mrs. Halpert stated correctly that the gallery was short \$200.00 on the guarantee. From this amount she subtracted \$60.00 for a painting ("Form-Fusion") I sold to Mrs. Hamilton, and sent a check for \$140.00. It was my understanding and the gallery's practice in the first year's calculation that sales made by me without aid of the gallery were not included in making up the \$1000.00 guarantee. This is how I determine that the gallery owes me \$60.00 -- an amount that should not have been subtracted from the final payment of \$200.00 due me.

Actually I received \$40.00 (not \$60.00) for the above mentioned painting since \$20.00 of the sale price was payed as commission to the gallery in agreement with the contract concerning sales made by me. If this sale must be considered in the \$1000.00 guarantee (which was not my understanding or the gallery's previous practice) then the gallery owes me \$20.00 since I received \$40.00 and not \$60.00 for the painting as Mrs. Halpert calculated.

Trust this clarifies the confusion and that the matter does not cause too much trouble for you.

Sincerely yours,

Robert Preusser

Paid  
#19083  
4/14/54

Not done



rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 17, 1954

As soon as this information is supplied, Mr. Zorach will continue research on the subject, with which he is quite familiar, and will submit the drawings together with an outline of time, etc. I look forward to further word from you.

Rose, Mack & Baker  
705 Olive Street  
St. Louis, Missouri

Gentlemen:

Mr. Zorach has asked me to answer your letter and to incorporate the information he has submitted in connection with the General John L. Pershing Memorial.

Sincerely yours

He is very much interested in the project.

His method of procedure (and this relates to his long experience in the field as illustrated in the portfolio sent by me) is to submit a number of pencil sketches to the committee.

Based on the committee's choice from the pencil sketches, he prepares a small scale model in plaster, about one inch to a foot, so that the committee can make its final decision and give constructive suggestions. Of course it is desirable to have such suggestions and criticisms made on the submission of the pencil sketches.

Since he has no specific idea of the proposed setting, he cannot make any concrete suggestions at the present time, other than his first thought of executing the figure or group in bronze to be set on a granite base with suitable inscription.

There will be no charge for the drawings, but a fee of \$200 will be required for the execution of the plaster model. This small fee is based on the premise that the project is not on a competitive basis, but that one to three sculptors are specifically invited as prospective final participants.

Further details about price, method of payment etc., will be furnished when an outline and preferably a blue print of the site is sent to him, together with the ideas regarding the Monument - whether in the full round, in high relief, in stone or bronze casting as well as the general conception of a single figure or a composition.



THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

Dear Edith,

Just a little note to go along with the formal one to say that I do so appreciate your gift. It is the loveliest panorama that I have and it will be safely kept under glass for only those to handle who really know and appreciate and later in the summer I will have the handle put on.

When I first got here I was just discouraged, oh I was so tired and felt I would never get better but for the last two days I have improved so much. The only thing that I have done is to have the painting and the pastels hung and I believe that you will be pleased with them. I just go to the Museum for an hour in the morning and an hour in the afternoon but there are so many questions that I am asked that I find that is all that I can stand. Drop me a line when the exhibition is over and then I will try and arrange to send for the things. You have been so good to me and I do so appreciate your love and affection. The weather has been dreadful, this is the first clear day.

Keep well and thanks again so very much.

Affectionately,

May 12th. 1954

Elvira

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April 29, 1954

Mr. Alden F. Megraw  
Head, Fine Arts Department  
University of Colorado  
Boulder, Colorado

Dear Mr. Megraw:

Enclosed you will find a consignment list with the titles and valuations of the pictures you requested for your summer show.

As you have probably "seen by the papers", Shahn will be represented with thirty-five pictures in the Venice Biennale and it was very difficult to retain any of the paintings for exhibition. However, I have one which I hope will fit in with your plans advantageously.

Sincerely yours

EHM:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NEBRASKA ART ASSOCIATION

MORRILL HALL 209-UNIVERSITY OF NEBRASKA

LINCOLN, NEBRASKA

April 2, 1954

Lorion Tower Gallery,  
32 East 51<sup>st</sup> Street,  
New York 22, N.Y.

Dear Mrs. Helfert, -

Enclosed is a check for two hundred dollars to pay for the Georgia O'Keeffe drawing "Indian Trade." Will you kindly send me two receipted bills - one for my file & one for the purchaser - Mr. Harvey Ringard of Omaha who is giving the picture to the Joselyn Museum.

The bills may be in the mail to me but I am leaving to Moscow for three weeks so I cannot wait.

We still love our house.

Mrs. Everett E. Angle,  
2760 Rathbone Rd.,  
Lincoln, 2, Neb.

Sincerely,

Catherine Angle

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG  
120 WALL STREET  
NEW YORK 5, N. Y.

May 13, 1954

GENERAL INSURANCE  
LIFE INSURANCE

WHITEHALL 3-5169

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, New York

Re: William Harnett Painting  
Damage Claim

Dear Edith:

Just a note enclosing copy of a letter which I sent to the National Gallery Of Art, today.

I will keep you advised of the progress (if any) made in this matter.

Sincerely,

*Ted*

TDT:em  
encl.



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND, 20

# COMMONWEALTH OF VIRGINIA



14 April 1954

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

The loans to our quadrennial exhibition AMERICAN PAINTING 1954 have now been forwarded to the Des Moines Art Center for exhibition there from 5 April to 2 May. The Des Moines Art Center has assumed the insurance in the valuation which you originally specified.

After the close of the Des Moines exhibition, Mr. Kirsch, the Director, will see that your paintings are returned:

"Amazing Juggler" by Yasuo Kuniyoshi  
"Maine" by John Marin  
"In the Patio V" by Georgia O'Keeffe  
"Cybernetics" by Ben Shahn

We wish to thank you for your generosity in making the paintings available for the Virginia and Des Moines exhibitions. This project is of great importance to the artists and students in this region, and you may be sure all who saw the exhibition were grateful for the opportunity it presented.

Very sincerely yours,

(Mrs.) Muriel B. Christison  
Associate Director for  
Collections and Education

MBC: jg

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BRYAN ARDIS FRAME  
ATTORNEY AT LAW  
509 ARCADIAN AVENUE  
WAUKESHA, WISCONSIN

18 May 1954

Miss Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Miss Halpert:

In reviewing my personal property floater insurance policy, we came across the "New York Stock Exchange" by John Marin which was separately scheduled. I am carrying it at my cost price. It's entirely probable that the value of this painting has changed and I would like your opinion as to its present worth, by mail if possible, so that I will have proof for insurance purposes.

Thanking you in advance for your cooperation, I am,

Very cordially,

*Bryan Ardis Frame*

BAF/mas

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.

It is agreed by and between the parties hereto that paragraph 8 of the Terms and Provisions of this contract be amended to read as follows:

"Reproduction. The consignor agrees that articles consigned pursuant to this agreement may be reframed for convenience in handling, provided they are returned to the consignor in their original frames and mats. Borrowers will be required to agree that articles will not be photographed, sketched, or otherwise reproduced except with the written consent of the consignee, which consent will be granted only upon the approval of the consignor. The consignee will refer to the consignor all requests to reproduce a work or works of an artist represented by the consignor. If the consignor grants such a request and receives a fee in return for the reproduction rights to any work or works of said artist, whether or not such work or works have been consigned to the consignee, the consignor agrees to pay to the consignee 10% of such fee."

Initialed by consignor: \_\_\_\_\_

Initialed by consignee:  
For The Art Lending Service

CDK

Date: \_\_\_\_\_



JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

April 9, 1954

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st St.,  
New York 22, N.Y.

My dear Crosspatch:

I was delighted to get your letter and to hear that you will help with the "Leaders" book; I need your help badly.

As to the choice of pictures for the Shahn show, let me explain a bit. Originally I had planned to get together with you and Ben, go over the choices carefully and work out a list. But the selection had to be made so as to be in Venice (the list, I mean) by April 15th. This month I am absolutely jammed with deadlines and Andrew had his Vuillard show opening. In the end we decided that the choice would have to be made pronto, lenders written to, etc., etc. Otherwise the show wouldn't have been ready. I did ask Andrew to send Ben a list of the pictures we had chosen as soon as possible, and I guess I assumed that Ben would go over the list with you. That doesn't quite excuse my not having had a list sent to you at once but, believe me, this has been the month for quick action or none at all in terms of other things I had promised to get finished. Not my idea of spring by any means, and as Miss Newtown, Conn., for 1954, you ought to know what the seasonal lull means.

Anyway, I'm sorry. And I hope you'll like the list when you see it. Drawings and posters will be included, too, but not listed by title, there being no time. Remember how late it was before our Museum got title to the American pavilion; remember that the American show must be ready on time; remember that settling a new house in the country is not altogether simple, with hikes to New York combined; remember that I really think you have a very nice disposition and that I regret having disturbed same.

Best and apologies,

Sincerely,





rior to publishing information regarding sales transactions, assemblers are responsible for obtaining written permission from both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

Dear Boris:

Thank you so much for sending me the information regarding the Gogley painting. While it sounds exceedingly good, it is too large in dimension and too high in price for this particular purpose. I shall however suggest this canvas to a museum, and will, I think, have some interest in it.

It certainly was fun seeing you and Aida in Lauenburg and I hope those two sculpture reliefs or whatever they are called are remaining in Lane's house permanently. We hung one immediately after you left and were spotting a location for the other. I think Lane is good for some of the Baselin's and would suggest that you keep after him in relation to any of the American artists you may have.

Last week end I spent in Philadelphia and had a long talk with Ad Falk. He has since telephoned me twice to say that he has not yet received the material you had promised to send him some time ago. We are terribly hampered in connection with the entire Westervare situation as a number of samples is so limited in complete form and whatever action I take is blocked immediately by the fact that I do not know exactly what we have in the way of molds and what we can produce. As a matter of fact I have one magazine very much interested in the project, but the Editor will do nothing until we can show him at least fifteen finished models. To date we only have the two horses, the two Columbias, the Angel Gabriel the small deer - all in complete form - and several other incomplete ones, including the Indian, two locusts etc. In each instance one or more sections are missing and I will not permit Ad or Michael to improve, as we must adhere absolutely to the original designs in order to carry out whatever program will be accepted.

I know that you are harassed constantly, but this is important and I have already put in a huge sum of money with a continuous drain from the Janney Machinery Company running to date beyond \$3000 with more and more outstanding bills. I am sure that you can appreciate my position and I am sure too that you want to get the thing started in order to obtain your share of whatever income we may derive.

Went you please attend to this at the earliest opportunity as the matter is really seriously urgent. As I told you we have had very bad luck thus far in relation to distribution because of the price angle. After all we did expect to have the manufacturing attended in Massachussetts at very low prices, but it did not seem feasible to carry on at that point.

And so, I beg of you to expedite the matter so that the project will not develop into a total fiasco.

Mr. Boris Mirski continued

May 1, 1954

By the way I expected you for this week end and was disappointed that I did not hear from you in spite of the fact that the Chase catalogue has already reached me.

ALB



# THE ALAN GALLERY

32 EAST 65 STREET

LEhigh 5-3113

NEW YORK 21, N. Y.

April 6, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

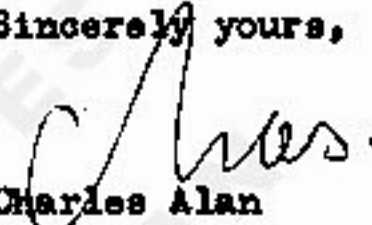
Dear Edith:

About March first Mr. Laveman called me and, pleading the exigencies of March fifteenth, told me that by March twentieth I would receive a statement of net sales proceeds collected by The Downtown Gallery for sales consummated during the year 1952-1953. I have not received this statement.

You know that according to the terms of our agreement I should have received a statement on the twentieth of each month, starting with October 20, 1953. This agreement was drawn by your lawyer and was accepted by you.

As of today I have not received one of these statements. I would appreciate your giving this matter your immediate attention.

Sincerely yours,

  
Charles Alan

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 61 Street  
New York 22, N. Y.



May 8, 1954

Mrs. Kate Nichols  
The Hotel Marie  
Washington Square, N. W.  
New York 11, N. Y.

Dear Kate:

I am enclosing a check made out in your name to the amount of \$1500. This is in payment of the Archale Gorky painting we have just sold to Mr. Lane.

Will you be good enough to make out a receipted bill. Also, in the very near future will you send the provenance of this picture, including whatever data you may have available. Before I phoned you today I was under the impression that you purchased the picture directly from Gorky, but now find that you got it by way of Julian Levy who was his friend and agent.

I can assure you that your favorite painting has an ideal home.

Sincerely yours

WHL

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith, If you and I had been motoring in New England and had seen this we would have been so excited at finding such an early and unusual piece of Folk Art that we would have limbed mountains to get it????

*the trustees of the museum  
of modern art invite you  
to the members' opening  
of a retrospective exhibition  
of the work of*

**jacques lipchitz**

*on tuesday evening, may 18,  
1954, from five to eleven*

*11 west 53 street*

You were such a dear to phone me the other evening. Am coming but oh so slowly. Did a little work and had guests for lunch yesterday and that was just too much. Heaps of love to you and am so glad the EX. is such a success. Devotedly Electra



Sunday.



"(c) The borrower may display the article for any other business or commercial purpose such as, but not limited to, display in apartment house lobbies, model homes and on the premises of business offices. The fee charged by the consignee for such display shall be double the fee charged for non-commercial display, which fees are set out below in subdivision (d). The leases for such display shall be for a period of two calendar months.

"(d) The borrower may display the article non-commercially in a home, place of business, school or a charitable or similar organization. The fee charged by the consignee for such display shall be as follows:

<u>Selling Price of Article</u>	<u>Two Months' Rental</u>
\$ 25 - 50	\$ 3.00
51 - 125	5.00
126 - 200	10.00
201 - 300	15.00
301 - 400	20.00
401 - 500	25.00
501 - 625	30.00
626 - 750	35.00

"The consignee agrees that all works rented for the purposes set out in subparagraphs (a), (b) or (c) will bear both the name of the consignor and the artist.

"It is agreed by the consignee that in the cases of the artists whose names are set out below and who are represented by the consignor, the use and display by the borrower of the work of such artists shall be restricted to the categories set opposite their names.

<u>Name of Artist</u>	<u>Permitted Categories of Display</u>
-----------------------	--

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May 1, 1954

Mrs. Reuben L. Olson  
17th Street and Hillside Road  
Boulder, Colorado

Dear Mrs. Olson:

Thank you for your letter.

While we are interested in the work of Demuth and as a matter of fact have an exhibition current at the moment, I am afraid that the date of the picture in your possession makes it undesirable for us at this time. We are much more interested in his late work, particularly that follow 1916.

However, if we should hear of some one who is making up a large collection of Demuths of a cross section type, I shall be glad to communicate with you. Meanwhile, I would suggest that you write to Mr. Robert Locher at 118 East King Street, Lancaster, Pa. who may have some suggestions for you.

Sincerely yours

RM:ls



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE

April 9, 1954

Dear Edith:

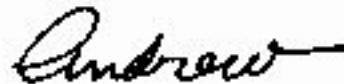
In answer to your letter to Jim Soby, this will confirm our conversation the other evening at the Vuillard opening. We do plan to show the Shahn and de Kooning Biennale selections at the Museum here in the Fall, as an example of the exhibitions shown abroad under the auspices of the International Program.

When the final list of acceptances on the Shahn loans is ready, I will see that you receive a copy.

It was a pleasant gathering at your place the other night and we both enjoyed being there.

With best wishes,

Sincerely,



Andrew C. Ritchie,  
Director

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

ACR:al

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# WHITNEY MUSEUM OF AMERICAN ART

GERTRAUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPring 7

0770

HERMON MORE, Director

LLOYD GOODRICH, Associate Director



JOHN I. H. BAUR, Curator

ROSALIND IRVING, Associate Curator

MARGARET MCKELLAR, Executive Secretary

May 7, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Thanks for the purchase slip representing credit to us of \$3,300.00 less 20% commission or \$2,640.00 for the following items from our collection.

Stuart Davis	Boat Landing	\$250.
	Myopic Vista	250.
Niles Spencer	The Red Table	750.
	Down the Hill	450.
Charles Sheeler	Spring Interior	1,100.
	Vermont Landscape	200.
	Gladiolus and Zinnias	250.
	Flowers	50.

These paintings and drawings were delivered to the Downtown Gallery on May 3, 1954 by Berkeley Express.

We have also received your bill for \$2,700.00 (\$3,000.00 less 10%) for Architectural Cadences by Charles Sheeler. A check for \$60.00 is enclosed, the difference between our credit of \$2,640.00 and the net purchase price of the Sheeler of \$2,700.00.

We are delighted with Architectural Cadences and are proud to have this painting, certainly one of his finest, in the collection, and are most grateful to you for arranging the transaction which made its acquisition possible. We will be glad to lend it to you for your Spring exhibition.

Sincerely yours,

  
Director

HM:m  
Enclosure (check)



## II. The Awards for Criticism of Contemporary American Art.

1. It is understood that these will be continued for at least another year, and in the same fields, i.e: the press, magazines, books and/or exhibition catalogs.
2. Prizes will be awarded in these three fields, covering work produced in 1953, in accordance with the wishes of the Foundation, to be outlined in writing.
3. AFA will work with the Foundation in selecting a jury of three judges.
4. AFA will assist these judges in getting at the material to be reviewed.
5. AFA will announce the awards in the fall of 1954, and at the AFA Convention, providing, as we expect, that one will be held at that time.
6. In compensation for the administrative, supervising and clerical work plus the out-of-pocket expenses connected with the above the AFA will be given an honorarium of \$250 by the Foundation.

## III. The Survey on Use of Contemporary American Art.

1. The Federation will help to effect the completion of this survey, started in 1953, as follows:
  - a. Prepare and send out a follow-up to any institutions of importance to the survey which have yet to answer the questionnaire.
  - b. Assist in the selection of a person or of a firm suitable to the task of compiling the answers received into the proper kind of statistical report required.
  - c. Work with such a person or firm in seeking further and more detailed material where indicated.
  - d. Distribute the resulting report when finished to the cooperating institutions.
2. Materials, postage, services or fees connected with the above, except for AFA administrative time needs, will be paid by the Foundation.
3. An honorarium of \$250 will be paid to AFA for its part in seeing the survey to a completion as outlined above.

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UNIVERSITY OF MIAMI  
CORAL GABLES 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

April 21, 1954

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

I am planning a real important exhibition  
of Contemporary American Painting in the Lowe Gallery  
and at the Four Arts this next season.

Since I will be in New York between May  
fifteenth and thirtieth, staying at the Barbizon  
Plaza, I want to come by and select one or two things.

Looking forward to seeing you,

Sincerely yours

*Allan McNab*

Allan McNab  
Director

AMcN:gc

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**IDEAS**

*Inc.*

8151 GRATIOT AVENUE - DETROIT 13, MICHIGAN

April 14, 1954

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Edith Gregor Halpert

Gentlemen:

Your letter of March 15 told us that we could expect to receive within a week or so your brochure entitled, "ART IN THE OFFICE."

The brochure hasn't arrived as yet. We have, on occasion, used various art pictures and objects to give the final touch to our custom office interior decorations, and feel that we might be able to use your line on future jobs. Will you please send us a copy of your brochure as soon as possible. Thank you.

Very truly yours,

IDEAS, INC.

*K. W. Foster* By: *m. m.*  
K. W. Foster, Vice President

mm

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April 2, 1954

Mr. Harold Harris, Vice President  
Sales & Engineering  
Channel Master Corporation  
Ellenville, New York

Dear Mr. Harris:

I am sorry to be so slow on the trigger in connection with the catalogue cover! Stuart Davis wanted forty-eight hours to think the matter over and finally advised me that he could not possibly complete the job in less than two months.

Therefore, I got in touch with Ben Shahn, who is more adept in the application to a commission. He will complete a small painting in tempera or a larger one in watercolor within three or four weeks, incorporating the television antenna theme. In looking over the literature he asked which of the antennas, in the way of shape, are most desirable? The theme of course will be entirely his own, but I am sure that you will like what he does.

In some instances we sell only the specific reproduction rights and retain the original for sale. But, I would advise that you combine this with the ownership of the painting as the former figure is considerably reduced under the circumstances. If tempera is the medium, the price will be the regular figure for the size -- 20x24 -- \$1000 plus 50% for the reproduction rights in your various publications emanating from Channel Master Corporation. The same arrangement will hold for a watercolor, but you can either have it in the same size at a lower figure -- \$800 -- or at the same price in a larger dimension, measuring 25x30 -- \$1000 plus reproduction rights.

If this is agreeable with you, will you please communicate with me immediately so that Ben Shahn can get started.

Since the news will break in the Sunday papers, I can tell you now that Ben Shahn will be one of the two artists selected to represent the United States in the Venice Biennale in 1954. It is a singular honor and we are very proud of our boy. In the previous Biennale -- 1952 -- Stuart Davis and Kuniyoshi also represented half of the entire group. And I am naturally a very proud mother hen.

I look forward to hearing from you very shortly.

Sincerely yours

BCH:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Galería de Arte Mexicano  
Milán 18  
México, D. F.

35-20-84  
13-87-61

Prior to publishing information regarding sales Unesco's donors, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mexico, 1947-1948, 1949-1950.

[illegible][illegible]

4. I recall seeing the picture of Captain George which is at present in your gallery, you will recall that we sent Mr. William Shoen's name, who was interested in buying this picture.

We are very anxious to know the outcome of this transaction, as Mr. Gerszo is having an exhibition with us on May 26, and we would like to include it in the catalogue.

In addition, you expressed an interest in Mr. Gerszo's painting. Would you care to have photographs of his work with a view to giving him an exhibit in your Gallery? We would be very pleased to forward them to you.

Any other suggestions concerning this matter would be gratefully received. We would sincerely appreciate an early reply to this inquiry and thank you for your cooperation.

With my best regards, I remain,

Sincerely yours,

Laura López Figueroa

rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April 23, 1954

Mrs. James Beal  
Behenley Apartments  
Pittsburgh, Pennsylvania

Dear Mrs. Beal:

I am so sorry that I had the wrong impression  
when you were here, regarding the two paintings.  
I am therefore enclosing a credit slip and as  
soon as the exhibition closes (May 1) we shall  
have the picture shipped to you bearing in mind  
the measurements you listed.

It was so nice to see you again and I hope you  
will pay us another visit when you are in New  
York.

Sincerely yours,

EGH:mb  
enc.

10 3/44, 474



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I found also that the new collectors preferred to make a financial sacrifice in acquiring a small example by a big name rather than a print, and arrangements are made for them to pay on a time-basis, the customary practice today in many galleries. They are much more eager to go toward the \$250 - \$500 category. In the latter set up, we request a down payment of 25% of the purchase price with six equal monthly payments thereafter, with some exceptions where eleven months are required. Thus far we have a very satisfactory result and in many instances the sales were made long before the allotted time.

Mr. E. P. Richardson, Director  
The Detroit Institute of Arts  
Detroit 2, Michigan

I forgot to mention that we have in our stock also in the price category the following artists: Breinin, Fredrick, Lawrence, Lee, Levi, Levine and Zerbe. In addition to the names listed on the enclosed catalogues, the show does seem impressive and I am glad that you are pleased with our few contributions to the exhibition.

If you will let me know your wishes in the matter, I shall assemble an outstanding group of work known to create a stampede at the Detroit Institute of Arts for "New Collectors". We have had exhibitions of this type annually since 1926, usually during the Christmas period, and in each instance the results were most gratifying. In addition to the immediate success of each show, it served as a "starter" for many young collectors. As a matter of fact, some of our most active clients today had their beginning in a show of this type.

Sincerely yours

In the past we combined the older "name" artist with the younger generation so that there was a choice of small examples and large examples by the younger men, all within a limited price range established in relation to the specific period. Last year, however, we tried a new experiment, and the fact that sixty-eight paintings and sculptures were sold during the first week of the exhibition indicates that this idea was most effective. I am enclosing an announcement card listing the names of the artists who were included. I hope you can read this but we tried to subtly suggest that art was equivalent to a gift certificate or to a gilt edge security, although we make it a point not to encourage the purchase of art for investment but mainly for pleasure.

In order to offer the public more than the ten artists we represent, I purchased additional "Masters" from other galleries for the occasion and was obliged to repeat purchases several times.

Today I have excellent examples by all the artists listed with the exception of Tamayo. I have combed the city and there are no small examples in any medium within the \$500 range.

If you think it advisable to have pictures under \$100, we can either expand the list by adding paintings by the "young" discoveries, formerly in the Ground Floor Gallery, or drawings and prints, although my personal experience has proven that prints are not popular in such an exhibition as most people prefer to own "hand painted" pictures.



If there are any other details which you wish to discuss, may I suggest that we all get together on your next visit to New York.

My best regards to you and Aline.

Mr. Eero Saarinen  
Eero Saarinen and Associates  
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

You will be amused to learn that on the strength of your letter, I have with my supervision as a landlord, signed a lease for a forty foot studio. This statement however is not intended as a binder for you.

After much discussion, he has agreed on the price of \$12,000 for the mural, plus the costs mentioned in my original letter of March 1st -- \$1800 for the studio rent; \$200 for the canvas and some incidentals, and whatever travel expenses will be incurred by mutual agreement. The price of course is to be P.O.R. New York.

He wanted me to repeat that the mural will be executed in oil. The material will be either canvas or masonry, also depending on the mutual decision; that it will be, to quote him, "in the abstract style" -- relating to his recent paintings in basic design and color.

Since he does not make preparatory notes, he will send you a photocast in the black and white drawing stage. The scale will be 2" to 1". On approval of the drawing he will develop the theme in color and the sketch will be sent to you for final approval before execution in the large scale.

Stuart mentioned that he preferred to concentrate on a section rather than on the entire conception in order to suggest the all over mood and color scale. As an adjunct, he will outline the theme in writing so that you may have a general idea of his "subject matter" or derivation. As I mentioned previously, he has in mind elements of thing incorporating elements, etc., and probably the seal of the State of Iowa which fascinates him. No doubt in the final development it may not be completely recognizable as such, but the elements will be there. There will be other factors applying to Iowa and to the specific area, again to quote him "in an abstract form". Any suggestion that you may have will be gratefully received. Perhaps at contract time, we can induce him to fly to the site and get the feel of the architecture which a blue print cannot adequately express.

not to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JOHN SINGLETON COPLEY - AMERICAN PORTRAITS, Parker and Wheeler,  
Museum of Fine Arts, Boston, 1938, page 58, illustrated Plate 13.

PORTRAIT OF THOMAS ASTON COFFIN (1754-1810)

Son of William Coffin and Mary Aston, he was born in Boston and was graduated from Harvard in 1772. Commissary to the British Army, he left New York with the evacuation of the British troops in 1783, and died in London. His only daughter stayed in America and married Edward Hutchinson Robbins of Boston in 1817.

Description: 49 3/4 x 45 1/4. His dress is blue with a white petticoat, and his curly hair is blond. A pink ribbon leashes the doves. According to the age of the small boy, this picture must have been painted about 1758.

Plate 13: Collection: Mrs. Constance Wharton Smith, Cambridge, Mass. In 1915 the portrait belonged to Mrs. A.C. Wharton, Boston. In 1873 it belonged to Miss Anne S. Robbins, a granddaughter of the sitter.  
References: Perkins, p. 46; Bayley, p. 81.  
Earle, A. M. "Child Life in Colonial Days," New York, 1899, illus. p. 222.

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April 23, 1954

Mr. William Goldman  
CBS  
485 Madison Avenue  
New York, New York

Dear Bill:

A few days ago someone sent me a clipping from the Times advertising a public service of the Aluminum Company of America. The illustration was the Ben Shahn "Silent Music". If this was done with your permission it is ok and you don't have to bother answering. If not something should be done.

I am curious to know what, if anything, has been resolved in connection with the television rooster.

It was nice seeing you.

My best regards.

Sincerely yours,

MMH:mb



Mrs. Edith Halpert  
Page 2.

April 28, 1954

The opening shots showing a train arriving at Irvington indicates a "visit" to Sheeler, which was exactly the way the footage was shot. Therefore I think the film should retain that character. I am sure, however, this "visit" could be very interesting and sympathetic as a film tribute to Mr. Sheeler on the celebration of his 70th birthday and a lasting record of him.

I sincerely hope that you like the footage in its present state. Having known Sheeler for a long time, you are more familiar with him than we are. So we will certainly welcome any criticisms or suggestions that you offer. I will look forward to hearing your reaction. I have not included a budget for the film. Since I will be in New York in about a month to complete a film on Reg Butler for the Modern Museum, I thought that we could discuss these details when I get to New York.

Most sincerely yours,

*Frank Stauffacher*  
Frank Stauffacher

P. S. The footage sent is original film, and may I ask you to not project it more than two or, at most, three times. We have no duplicate print at the moment to send. As you know, original film is prone to scratches, etc., in projecting.

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May 18, 1954

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Dwight:

When I received the telegram I read only the sales part - characteristically - and did not notice the last sentence referring to an announcement to art magazines.

Since this is presumably a sales organization, we never consider a sale news worthy for the press and have during all these years avoided sending announcements from the gallery directly to the press. May I suggest therefore, that you have this done at your end. I am therefore enclosing a biographical sheet and several releases emanating from us in the past which should supply sufficient information for your public relations person.

Incidentally, it is important to note that "Amazing Juggler" was the last painting produced by Kuniyoshi (and unquestionably the best).

In reference to the Shahn, please forgive me for confusing you regarding shipment. "Cybernetics" should be returned to us with the other pictures as we found it necessary to withdraw it from further exhibition at this point for a special reason.

Sincerely yours,

EGH:sh  
enc.



May 1, 1954

Dr. J. Dewey Bigard  
1420 Medical Arts Building  
Omaha 2, Nebraska

Dear Dr. Bigard:

As a sign of individuality -- and perhaps a valid vanity -- Georgia O'Keeffe never signs her paintings or drawings. She is confident that no one at present nor in the future will be able to imitate her completely.

I shall look through our files to see whether we have a photograph of the drawing you chose. If so, I shall ask her to sign her name on the reverse side of the photograph, a practice we have followed in some instances where such a record was considered necessary. I am sure that this will serve the purpose. I may suggest that the photograph be placed in a cellophane envelope and attached to the reverse side of the drawing, or in the museum file for future reference.

She will be back from her trip to Spain within three or four weeks, and I shall attend to this matter immediately.

I hope that the arrangement will be satisfactory to you.  
My best regards.

Sincerely yours

MBL:

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April 3, 1954

Miss Constance Moore, Director  
The Wilmington Society of the Fine Arts  
Delaware Art Center Building  
Park Drive at Woodlawn Avenue  
Wilmington, Delaware

Dear Miss Moore:

It was very gratifying to learn that you and your committee have acquired the John Marin painting "Incoming Sea" for the Wilmington Society of the Fine Arts.

In accordance with your request, I am enclosing the bill. I also want to report that the other paintings reached us in good condition. Thank you for your cooperation.

Sincerely yours

ESM:ls



April 8, 1954

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Dean E. M. Benson  
Philadelphia Museum School of Art  
Broad and Pine Streets  
Philadelphia 2, Pennsylvania

Dear Emanuel:

I appreciate your recommendation very much. As a matter of fact we have recently reached the point where out of town dealers are anathema. At this moment we have outstanding eight accounts in eight different states of the union.

Thus we will cooperate only when a Museum official like you recommends someone. But the Philadelphia situation is somewhat complicated for us. When we recently arranged for a Marin exhibition at the Art Alliance, one of your boys created such a disagreeable atmosphere that I prefer to lay off the territory. I shall, however, consign to Dubin whatever paintings he likes and we can spare so that he may have them in his private showroom.

Since we can limit the Alliance exhibition to oils and watercolors, I shall be delighted to prepare a group of drawings for your next season so that there will be a "news" impact from them.

My best regards.

Sincerely yours,

EGM:sh

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May 15, 1954

Miss Lydia Hering  
The Philadelphia Art Alliance  
251 South 18th Street  
Philadelphia 3, Pennsylvania

Dear Miss Hering:

The photographs you requested are not enclosed.

The reason that we substituted the chromo-lithograph for "Pipes All Around" is that the latter is listed in the Frankenstein book as a doubtful picture and while we disagree with him completely, and have evidence that he is wrong in the matter, we thought it was wiser not to start any discussion during your exhibition. However, if you would like to have this painting included, I shall state my facts which can be posted on the paintings.

Sincerely yours

BMKla



Mirski

Mr. Boris Mirski continued

May 1, 1954

By the way I expected you for this week and am disappointed that I did not hear from you in spite of the fact that the Chase catalogue has already reached me.

Dear Boris:

Thank you so much for sending me the information regarding the Copley painting. While it sounds exceedingly good, it is too large in dimension and too high in price for this particular purpose. I shall however suggest this canvas to a museum director who will, I think, have some interest in it.

It certainly was fun seeing you and Aida in Lunenburg and I hope those two sculpture reliefs or whatever they are called are remaining in Lane's house permanently. We hung one immediately after you left and were spotting a location for the other. I think Lane is good for some of the Baskin's and would suggest that you keep after him in relation to any of the American artists you may have.

Last week and I spent in Philadelphia and had a long talk with Ad Falk. He has since telephoned me twice to say that he has not as yet received the material you had promised to send him some time ago. We are terribly hampered in connection with the entire weathervane situation as a number of samples is so limited in complete form and whatever action I take is blocked immediately by the fact that I do not know exactly what we have in the way of molds and what we can produce. As a matter of fact I have one magazine very much interested in the project, but the Editor will do nothing until we can show him at least fifteen finished models. To date we only have the two horses, the two Columbias, the Angel Gabriel the small Deer - all in complete form - and several other incomplete vanes, including the Indian, two Roosters etc. In each instance one or more sections are missing and I will not permit Ad or Michael to improvise, as we must adhere absolutely to the original designs in order to carry out whatever program will be accepted.

I know that you are harassed constantly, but this is important and I have already put in a huge sum of money with a continuous drain from the Janney Machinery Company running to date beyond \$3000 with more and more outstanding bills. I am sure that you can appreciate my position and I am sure too that you want to get the thing started in order to obtain your share of whatever income we may derive.

Will you please attend to this at the earliest opportunity as the matter is really seriously urgent. As I told you we have had very bad luck thus far in relation to distribution because of the price angle. After all we did expect to have the manufacturing attended in Massachusetts at very low prices, but it did not seem feasible to carry on at that point.

And so, I beg of you to expedite the matter so that the project will not develop into a total loss.

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EMG



JAY Z. STEINBERG  
3750 LAKE SHORE DRIVE  
CHICAGO 12, ILLINOIS

4/19/54

Downtown Gallery  
32 E. 51<sup>ST</sup> ST.  
New York, N.Y.

Dear Miss Halpern -

For insurance purposes, we would  
like a re-appraisal of the following  
purchased from you -

Painting - Kline  
Water color - Marin

A prompt reply will be  
greatly appreciated -

Sincerely  
Jay Z. Steinberg



# THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS    TELEPHONE CENTRAL 6-7080

April 8, 1954

Miss Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

I would like to send the John Marin Wave Movement- Maine Coast, pencil drawing, 1947, to Paris for the exhibition. When we borrowed it for our Contemporary Drawings from 12 Countries it was marked n.f.s. and I had no insurance value. Would you please give me your figure as soon as possible. I would also like to know the date of the Stuart Davis which you sent me. We have no information in this respect.

Will you also agree to our sending the following two drawings by Ben Shahn: Artists and Politicians and Patterson. For these, of course, I have insurance values. The exhibition of Ben Shahn is proving very successful.

I would appreciate hearing from you regarding the above questions at your very earliest convenience, because time is running short for cataloging and shipment.

Sincerely,



Carl O. Schniewind

COS:pb

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Schedule B, attached hereto and made a part of the Master Contract between The Art Lending Service of The Museum of Modern Art as consignee and The Downtown Gallery as consignor dated the 25th day of June, 1951.

It is agreed by and between the parties hereto that paragraph 2 of the Terms and Provisions of this contract be amended to read as follows:

"2. Use of the Articles Consigned. The consignee agrees to show the consigned articles from time to time to borrowers considered by the consignee to be responsible. Any article selected by any such borrower will be leased to such borrower by the consignee for a period of from one to two months, or any portion thereof, under a form of lease customarily used by the consignee and which will permit the borrower to display the article in the manner and for the purposes set out below, when such display will not depreciate the value of the article as a work of art. The consignee shall be the sole judge as to whether or not such display will depreciate the value of the article as a work of art.

"(a) The borrower may display the article in connection with any merchandise display, whether in the display windows of a store or on the premises thereof. The fee charged by the consignee for such display shall be 10% of the selling price (as computed according to paragraph 3 of the Terms and Provisions of this contract) for each week or fraction thereof during which the article is retained by the borrower. In no case shall the lease be for a period longer than two calendar months.

"(b) The borrower may display the article on any television broadcast. The fee charged by the consignee for such display shall be 10% of the selling price (as computed according to paragraph 3 of the Terms and Provisions of this contract) for each week or fraction thereof during which the article is retained by the borrower.



GEORGE W. W. BREWSTER ARCHITECT  
101 NEWBURY STREET BOSTON 16, MASSACHUSETTS

MAY 6  
19 54

Dear Edith:

Enclosed is the announcement of the 1954 Boston Art Festival Architectural Exhibition. In addition to what it says, I have asked them what I have received and they tell me that out of the ten or so selected for exhibition, the Gibbs house has been given the "1954 Boston Art Festival Award". They further state that they would be delighted by any further publicity that this can get but "they want the credit for discovering me".

I am calling House Beautiful in a few minutes as they intended to publish this house in June. Apparently William Lyon Phelps is writing the publicity release on the Architectural Exhibit. Personally, I thought he was dead so I bet it is Lewis Mumford.

When you call Colorado will you explain that I did not send the two books showing the houses on Buzzards Bay, Massachusetts and Narragansett Bay, Rhode Island which I promised to send and that I am going to send them in a few days. A copy of my letter to Mr. Byres is enclosed.

Have you any more ideas?

Sincerely,

*George*

Mrs. Edith Gregor Halpert  
32 East 51 Street  
New York 22, New York

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*To be published  
in August*

1117 Fifteenth St.

Waynesboro, Va.

April 27, 1954

Miss Edith G. Halpert

The Downtown Gallery

32 East 51 Street

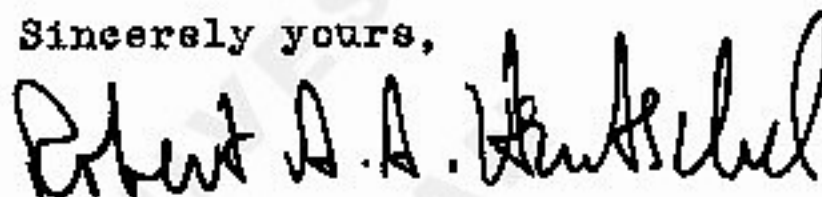
New York 22, N. Y.

Dear Miss Halpert:

I am enclosing a check for four hundred fifty dollars (\$450.00) for the second installment on the Marin we purchased from you last winter.

We are indeed enjoying it, and are looking forward to another visit to your gallery.

Sincerely yours,



Robert A. A. Hentschel



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 7, 1954

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York

Dear Edith:

I enclose the Sheeler text. My apologies that it is a carbon. Will you, with some expedition, read through and send me your comments. I then of course want Sheeler to see it. If you don't see anything that will perturb Sheeler, shoot it out to him; I am writing him that he will be seeing it shortly. I want to move quickly now, as Jean Lipman must see the text, and I must get an estimate of costs before we can determine on the amount of color.

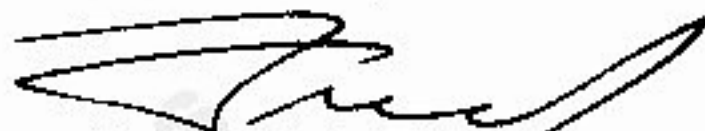
Could you send me some word about Constance Rouark? I am indebted to her book for quotations from Sheeler and must make this clear. I only use words of his, but those quite liberally. I have, of course, permission from Harcourt Brace, but I should like to know something of the author.

William Carlos Williams's piece -- very good and solid -- has come to hand.

We have a good number of loans. The Philadelphia Museum does not have Mrs. Horner's paintings at the present time. Marceau did not reach her but has sent her address, and I am trying again. Next week I shall shake up the list, see where I am, and send out more letters if need be.

Alas, the prospective buyer for the Lehmbruck did not go on to New York, and has just returned. Whatever I was able to induce is a thing of the past in that quarter, I am sorry to say -- I tried to rake over the ashes but the moment has been missed.

In all haste,



Frederick S. Wight  
Director of the Art Galleries

FSW:jd  
Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. EDWARD GEORGE TRASEL, JUNIOR  
1830 RITTENHOUSE SQUARE  
PHILADELPHIA 3, PENNSYLVANIA



Gentlemen  
Kindly  
advise, disc. when  
& price of  
under red cover  
by Karfoil -  
in page 32 - 6 clms  
53 issues of  
pictures on 3 plates



ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-119 EAST DOUGLAS AVE.  
TELEPHONE 2-1986  
WICHITA, KANSAS

New York 21, New York  
316 East 66 Street

April 13, 1954

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Edith:

Your letter dated April 9th was received on  
April 12th.

I appreciate the generous terms you offer for  
the purchase of the sculptured head "Moses" by William  
Zorach. We have only seven pieces of sculpture in the  
Murdock Collection and five of the seven are heads. One  
is a bronze cast, the others direct carvings from marble,  
granite and stone. Although I admire the "Moses" very  
much the acquisition of another head at this time seems  
questionable.

There is no garden or patio, just four small  
galleries and two corridors in the Wichita Art Museum for  
the Murdock Collection of paintings and sculpture. There  
is no storage space for sculpture of any size, such as  
"Quest" and the de Creeft heads -- a problem.

Conditions are not likely to change for five  
years as I have said before. Frustrating to say the  
least. I wish I could write in an affirmative way  
as your proposition deserves.

Sincerely,

*Elizabeth*

Elizabeth S. Navas

*So sorry!*

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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Not to publishing information regarding sales transactions,  
securities are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 12, 1984

Mr. Charles Rhoads Williams  
124 North 18th Street  
Philadelphia 3, Pennsylvania

Dear Mr. Williams:

Thank you for your letter.

The name of M. W. Clark is unfamiliar to me, but during  
the week-end perhaps I can refer to some early catalogues.  
If I find anything I shall certainly let you know.

When you are in New York drop in to see us.

Sincerely yours,

EGH:sh



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

May 13, 1954

Dear Mrs. Halpert:

During the past year we have received a number of requests for the rental of works of art available through the Art Lending Service for commercial or semi-commercial purposes.

A special committee of the Art Lending Service has been considering the possibilities of commercial rentals. The following general plan has been decided upon. We hope that it will meet with your approval. A rider to be attached to your present Master Contract is enclosed, and we would appreciate your signing it and returning it to us as soon as possible.

Art Lending Service borrowers have been divided into the following groups:

Group I

Individuals who take works for their homes or private executive offices; hospitals and educational institutions

Rate and Term

Current rate and term

Group II

Use of works in apartment house lobbies, office reception rooms, model homes, etc.

Double current rate  
2-month term

Group III

Use of works on television and in any type of display where other goods are sold

10% of value of work per week. Renewals up to 2 months

The present 10% handling charge, which is deductible from the purchase price, will continue to apply to all sales.

Groups II and III constitute our new commercial borrowers. Participating artists are to receive 50% of net rentals occurring in Groups II and III. This will not apply in the event of a sale.

All artists fees will be sent directly to the gallery. Funds will be distributed twice a year, with one check per gallery, and an itemized list of each artist's share.

Credit for the gallery and the artist will be required for all rentals under Groups II and III.

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Mr. Robert Hale

-2-

April 13, 1964

For your information I wrote to Mr. Taylor on March 20 after two unsuccessful telephone calls and finally when I talked to Mr. Rousseau today he advised me that this exhibition would be within the American departmental category, and I therefore am communicating with you.

The reason I am so eager to obtain a date is that the four other institutions must make their 1965 schedules. They are the Boston Museum of Fine Arts, the Cleveland Museum and the Minneapolis Art Institute - three institutions which are breaking precedent by having a Memorial Exhibition for a contemporary American artist whom they consider on par with famous Europeans who have been awarded this honor. I did not mention the Phillips Gallery in this category as Mr. Phillips has always been a leader in this field and has been greatly instrumental in encouraging Marin to his great position.

I hope this official report will give you the complete outline you require and that you will let me know your decision in the very near future.

My best regards.

Sincerely yours,

EDH:nh

cc: Mr. Duncan Phillips

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April 23, 1964

Mr. Jay Z. Steinberg  
3760 Lake Shore Drive  
Chicago 13, Illinois

Dear Mr. Steinberg:

The current valuation of the two paintings are listed below:

John Marin      watercolor  
"Trinity from Broadway, New York", 1912  
\$1100.00

Arthur Dove      oil  
"Clouds"  
\$1300.00

Sincerely yours,

EGH:mb

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET  
SANTA BARBARA, CALIFORNIA  
TELEPHONE 7873

ALA STORY  
DIRECTOR

MARY OLDFIELD STEELE  
ASSISTANT DIRECTOR

7 May 1954

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St  
New York, N. Y.

Dear Mrs. Halpert:

We had our Exhibitions Committee meeting yesterday and I am confirming the dates for the John Marin exhibition - September 7th to September 26th.

I would be grateful for the list of titles of the pictures which we selected and furthermore, could you let me know whether it would be desirable from your point of view to have the exhibition shown in some other museum before our exhibition. I gather that it might be possible for you to spare the paintings during the summer. I could discuss the matter with the Art Galleries at the Univ. of California in Los Angeles, or with San Francisco.

Regarding the two charming early American penmanship drawings, I would love to have them for our exhibition but not the others since, looking over our wall space and the collection which has already been formed, they would fit in beautifully.

Please give my kind regards to Mr. Marin and give him many thanks for his cooperation.

Sincerely yours,



(Mrs. Ala Story)  
Director

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# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770



HERMON MORE, Director

LLOYD GOODRICH, Associate Director

JOHN I. H. BAUR, Curator

ROSALIND IRVING, Associate Curator

MARGARET MCKELLAR, Executive Secretary

April 22, 1954

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith :

Thank you for sending us the four Sheelers. We were greatly impressed by "Architectural Cadences," and would like to have it in the Collection. Is this proposal agreeable to you? In your letter of April 16th the total credit you allow us on the eight items listed is \$3,300.00. If you would accept a sales commission of 20%, the balance would be \$2,640.00 to our credit. If you allow us the customary discount of 10%, the price of "Architectural Cadences" would be \$2,700.00, and the transaction would then be almost an even exchange.

I hope you can see your way to acceding to this proposal as we all admired the Sheeler, certainly one of his top performances, and would be proud to add it to the Collection.

With thanks and regards,

Sincerely yours,

Hermon More, Director

HM:m

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Mrs. Edith Gregor Halpert - 2

April 27, 1954

P.S. I understand that I should have permission to reproduce Marin's  
Woolworth Building, No. 31. Does this now belong to John Marin,  
Jr.?

F.S.W.

prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



April 2, 1954

Mr. George W. W. Brewster  
53 Sargent Crossway  
Brookline, Massachusetts

Dear George:

I think you will be very pleased to know that James Byrnes of the Colorado Springs Art Center was tremendously impressed with the photographs of your architectural art.

He has since requested that I ask you to send to him directly a group of photographs so that he in turn may show them to his trustees and other members of the staff. It is not necessary to send him the elaborate book since they can serve your purpose at home much more effectively. For the museum the loose photographs will do just as well.

He is very new at the job, that is, in Colorado Springs, but is enthusiastic enough about our original idea to really go to bat for it. I am so eager to see this plan go through that I hope you will send the material to him at your earliest convenience. The address is

Mr. James B. Byrnes, Director  
Colorado Springs Fine Art Center  
30 West Dale Street  
Colorado Springs, Colorado

I cannot tell you how much I enjoyed having you and Joan at last for an entire evening. I hope you enjoyed it as much as I did. My very best regards.

Sincerely yours

BBB:la

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GEORGE LEWIS DICKSON  
4018 WEST SECOND STREET  
LOS ANGELES 4, CALIFORNIA

Dear Mrs Halpert:

The history of The Blue Tobacco-Box, as far as I can trace it is as follows.

It was bought by Ed Price, a student at Chouinard Institute at a second hand store. He recognized its merit but as it was very dirty and there was a slight rip (about  $\frac{1}{2}$  inch long) in the background not in the objects themselves. He decided to have it put in good repair.

He turned it over to Mr Troder Dan who is a well known restorer and is head of the Pasadena School of Fine Arts - Menton Avenue - Pasadena. Tel # Sycamore 39689. I called him today and read your letter



# EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.  
JOSEPH N. LACY A.I.A.  
J. HENDERSON BARR A.I.A.  
WARREN PLATNER A.I.A.  
JOHN DINKELLO  
BRUCE ADAMS

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April 13, 1954

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am enclosing a letter from Mr. Cowles which is self explanatory. They are very receptive to having the mural done by Stuart Davis but they seem to be very firm in not going any higher than \$15,000 plus the costs he mentioned. The total cost to them, including installation and travel, will in my estimate be between \$17,000 and \$18,000, and this divided by the square footage of 272 will be \$64.33 per square foot, which does not seem to be out of line with costs of murals in general. In fact, it gives a sizable recognition to the fact that we are working with an exceptional and famous artist.

My hope is that Mr. Davis will find it possible to do this mural within the financial limitations set up in Mr. Cowles letter because the way I read this letter I also sense that we would be free to go ahead and Stuart Davis could rent the studio he mentioned without any delay in time. I think we could now get all parties agreed upon the project, the University, the Cowles Foundation, etc., while if we wait the whole thing might bog down completely or the commission would go to another man.

Sincerely,

EERO SAARINEN AND ASSOCIATES

Eero Saarinen

ES:vk  
Enc.

*drawing  
Hutton*

*2" x 17"  
Abstract  
no color oil  
canvas*



April 19, 1954

Mr. I. W. Schwarzkopf  
122 East 42 Street  
New York City, New York

Dear Mr. Schwarzkopf:

Because of the delicate situation in connection  
with the commercial versus private rate, I am  
hesitating about writing to Mr. Consolidated.

If you will refer to the attached bills you will  
note that there has been an incredible increase  
in the bills for gas consumption. The equipment  
includes the hot water heater and my kitchen,  
neither of which are in more active use at this  
time than at any other, with the exception of  
July and August when my apartment is closed and  
some of the tenants are away part of the time.

Any suggestions from you will be appreciated.

Sincerely yours,

EGH:sh  
enc.



May 18, 1964

Dr. J. Dewey Biegard  
1420 Medical Arts Building  
Omaha 2, Nebraska

Dear Dr. Biegard:

O'Keeffe has just returned and I am sending her  
a photograph of "Indian Beads" which she will  
inscribe and send directly to you.

Sincerely yours,

EGH:ah

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## STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING • DRESSING COMBS • FINE COMBS • MIRRORS • BRUSHES • TOILET ARTICLES • HAIR ORNAMENTS • MOULDED PLASTICS

LEOMINSTER, MASS.

April 5, 1954

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Edith:

I have your letter and it so happens that I expect to be in New York later this week. Nothing will interfere with my plans now you may be sure. I expect to be in town at least two full days so I expect we can make a definite appointment upon my arrival, probably Wednesday afternoon.

Perhaps you will plan to ride back with me. Jean and I would love to have you for a few days and you would have the opportunity to visit a few of our nearby museums with which you are not too familiar. As you know we are less than an hours ride from Boston so you might work in something there to justify the trip.

Best regards,

*Bill*  
W. H. Hane

whl/ts

THE  
STANDARD

ALL ORDERS ARE ACCEPTED SUBJECT TO DELAYS OCCASIONED BY ACCIDENTS, STRIKES, FIRES AND/OR OTHER CAUSES BEYOND OUR CONTROL.

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ARTHUR S. LUKACH, INC.

122 EAST 42ND STREET

NEW YORK 17, N. Y.

OXFORD 7-0368

REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

IRVING M. SCHWARZKOPF

April 20, 1954

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I studied the gas bills and it is perfectly possible that the meter was over-read for this last bill, in which case it will correct itself next period. It is also possible that you have cleaner tenants than you had a year ago.


I suggest that this summer we install a coil in the boiler so that the boiler will heat hot water for the building. We made provision for this when the new boiler was installed. This should cut the cost of hot water approximately in half, though it may pay to use the gas heater in the summer only so as not to overheat the basement, or if this is unimportant, to discontinue the gas hot water heater entirely. As soon as the heating season is over I will get you some figures on the cost of putting in the coil.

The gas bills are enclosed.

Very truly yours,

ARTHUR S. LUKACH, INC.

By:

  
Irving M. Schwarzkopf

IMS/mc  
Encl.

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May 1, 1954

Mr. William F. Kemper, Jr., President  
The Kemper Investment Company  
Commerce Building  
Kansas City, Missouri

Dear Bill:

Since I had no reply to my telegram, I take it for granted that the letter referred to in it had been received and sufficiently in time for whatever decision your committee has made.

Indeed I would be most unhappy if our boy would miss the boat. As being the proud mama I feel that he has no peer. Furthermore, I should very much like to see one of his terrific sculptures in the "geographical heart" of America. And so, mama is keeping her fingers crossed.

When are you planning to be in New York. Do let me know in advance so that I can plan an amusing dinner party.

My best regards.

Sincerely yours

ESL1a



April 29, 1954

Mr. Samuel B. Warren  
351 Palm Avenue  
Oakland 10, California

Dear Mr. Warren:

Thank you for your letter.

I must apologize for not having sent you the brochure which we promised. However, the publication has become a serious problem since several of the pictures we had planned to reproduce were sold as we were going to press, and the continuous changes has held up the final copy.

Since in the past we have worked directly with the principals or their representative who make personal selection of pictures and such collections varied considerably in scope, we find it quite difficult to arbitrarily chose types of art for offices without having some hint about the kind of furnishings, the space available and the type of art most desirable for the purpose. Therefore, I am sending you under separate cover a few photographs, selected at random in the hope of obtaining from you an idea of the type which would be most acceptable for your purpose.

The arrangement we make varies in relation to the specific need. We prefer to limit the rental period to three months and in each instance supply original paintings at a rental fee of 10% of the sales price for the period of three months. In each instance the rental fee per picture is applied to the purchase price if the painting is acquired by the institution.

You will find the title, name of artist, medium, size and price listed on the reverse side of each painting. Will you be good enough to return all the photographs, indicating the style that seems preferable to you, so that we may be guided accordingly.

All costs of packing and transportation are charged to the consignee including return -- if any. No doubt your office policy can be extended to cover the whole valuation of the insurance on the paintings.

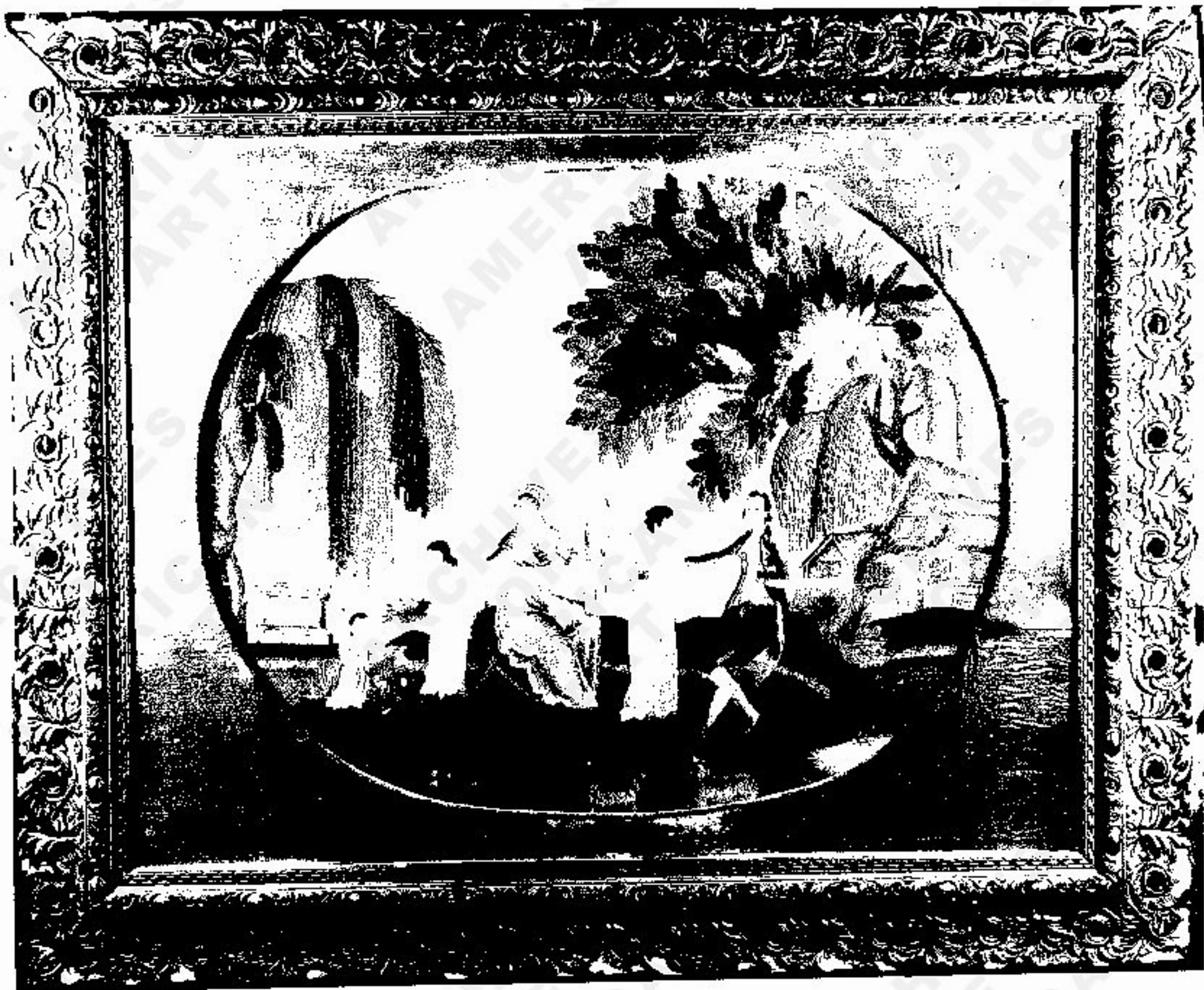
I shall be very glad to hear from you and shall send the paintings to you immediately upon receipt of your request.

Sincerely yours

WHL:la

prior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





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May 14, 1954

Mrs. James E. Beal  
Schenley Apartments  
Pittsburgh 13, Pennsylvania

Dear Mrs. Beal:

Because the show of Demuth and Dove created so much interest, we extended the date by one week and are now changing the frame to fit the specifications made by you. The picture should be shipped to you by the end of this week.

I hope you will not be inconvenienced by the delay -- and I hope that you will enjoy the painting as a pendant for the one that you have.

My best regards,

Sincerely yours

EGH:la

April 7, 1964

Mr. Joseph G. Butler, Director  
The Butler Art Institute  
524 Wick Avenue  
Youngstown, Ohio

Dear Joe:

As you will see from the printed list below, we have only ten artists permanently associated with the gallery and, for your information, also have a considerable inventory of artists previously associated with us, as well as a good many others I have purchased outright for resale.

Thus there will be no jury entries, but I shall send you a list of the paintings by O'Keeffe, Shahn, Sheeler and Zorach I have available. Unfortunately, there are no Davis's as all but two of the paintings in our recent exhibition were sold. One has already been sent out to Detroit for exhibition and the other had been promised sometime ago. Perhaps by May 20 Stuart will complete one of the canvases on which he is working. Amen.

I thought that you and Dorothy were coming to New York at about this time. I am so eager to see you and hope that you have not changed your plans.

My best regards.

Sincerely yours,

EGH:mb



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April 17, 1954

Mr. Merle Walker, Assistant  
Publicity Director  
Colby Junior College  
New London, New Hampshire

Dear Mr. Walker:

The biographical data you requested is enclosed.

If the photograph you request is one of Ben Shahn, may I suggest that you write to him directly. On the other hand if it is of a painting, we are equipped to supply it.

Sincerely yours

RM1a

May 11, 1954

Senora Laura Lopez-Figueroa  
Galeria de Arte Mexicano  
Milan #18  
Mexico D.F.  
Mexico

Dear Senora Figueroa:

Quite some time ago we wrote, as you suggested, to Mr. Walter Shoen regarding the painting by Gunther Gerzso. To date he has not replied nor has he visited the gallery, thus I can make no suggestions regarding the painting other than returning it to you.

As you recall, the first plan we discussed was an exchange exhibition between the two galleries comprising a large number of native artists in each instance. This you found would not fit in with your plans. The alternative idea was to have Gerzso for our international show, but it arrived - as you know - after the exhibition closed.

Will you be good enough to let me know exactly what should be done about the painting now. I believe I mentioned previously we can have no one-man shows outside of our regular list of ten artists.

My very best regards.

Sincerely yours,

EGH:mh



April 10, 1954

Mr. Creighton Gilbert  
Allen R. Tate Art Institute  
University of Louisville  
Louisville 8, Kentucky

Dear Mr. Gilbert:

As I did not receive a reply to my recent letter,  
I do not know just when you wish to have the Shahn  
drawings sent to you.

Sincerely yours

ESM:la

# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

May 3, 1954

Page 2 -

You will be interested to know the Shahn tempera was the next painting in order of votes by our committee members, on my list of recommendations for purchase consideration. Therefore, I think it would be wise to hold the Shahn over through May 11th too, if we may, - just in case we have to readjust our plans.

The show is being taken down today and we are having considerable sorting to do in order to follow the complicated shipping instructions, so it may be early next week before the rest of the paintings will be returned to you, in any case.

Best regards,

Sincerely,



Dwight Kirsch  
Director  
DK:pl  
(c. J. Schramm)

P.S. If it is more satisfactory to you  
why not phone me instead of  
writing an answer? DK

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# THE BUTLER ART INSTITUTE



Gallery · 524 Wick Avenue  
YOUNGSTOWN · OHIO

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April 2, 1954

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

For the 19th Annual Mid-Year Show, circular of which is enclosed, we are inviting approximately fifty oils and watercolors. From your group we would like to invite one picture from each of the following artists: Stuart Davis, Georgia O'Keeffe, Ben Shahn, Chas. Sheeler and Wm. Zorach (watercolor). The pictures will be collected by Budworth approximately May 20, and will be returned to you by Budworth approximately September 15. Pictures will be insured in transit, are in all cases eligible for prize money, and all fees are waived. Credit line for your gallery will be given in the catalogue.

We shall be very glad if you can give us an immediate answer as to the availability of these paintings.

We are enclosing also a mimeographed form pertaining to artists of New York City and vicinity who wish to submit to the jury. Perhaps there are some members of your group who will wish to do so. If this is the case we will forward additional circulars and entry blanks upon request.

Hoping for your cooperation in making our national annual a show of importance, I am

Sincerely yours,

Joe G. Butler  
Director

JGB:bj  
Incls. 3

April 14, 1954

Mr. John S. Newberry, Jr., Cur. of Prints  
Detroit Institute of Arts  
Detroit, Michigan

Dear Mr. Newberry:

I am enclosing a photograph of your Charles Demuth "Daffodils".  
The painting was exhibited at the following:

Whitney Museum - Demuth Memorial Exhibition - Dec. 1937  
The Downtown Gallery - Demuth & Dove Apr. 1954

Georgia O'Keeffe was the former owner of your picture. To the best of  
my knowledge it has not been reproduced.

May I say we are extremely happy that you acquired the Demuth; it certainly  
will be a fine companion for the "Pears" you so kindly loaned us. The exhibition has  
been very well received and your two paintings have been admired many many  
times.

Mrs. Halpert wishes to be remembered to you.

Sincerely yours

John G. Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

rior to publishing information regarding sales transactions,  
creeders are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-5160

GENERAL INSURANCE  
LIFE INSURANCE

April 21, 1954

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, New York

Re: The Downtown Gallery, Inc.  
Harnett Painting  
Damage in Transit  
Claim #D-249932-A

Dear Edith:

Pursuant to today's telephonic conversation, I enclose herewith copy of letter sent to the Railway Express Agency Incorporated on April 19, 1954.

If I do not have a reply by April 28th, I shall not only attempt to stir up the Express Agency but shall also write to the National Gallery of Art at Washington, D. C. in order to see whether the Gallery can expedite the settlement of the claim.

Sincerely,



TDT:em  
encl.

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April 23 - [1954]

Dear Mrs. Halpert -

The Metropolitan Museum  
suggests that you may have  
me some information on a  
Clunith material which I have  
It is about 8" x 10", a small  
figure, and I would be glad to  
send it to you if you think  
you might dispose of it, and  
could give me an idea of  
its value. On the back is the  
date 1906 -

Sincerely,

Elizabeth L. Olson

Mrs. R. L.

Mrs. Reuben L. Olson  
17th Street and Hillside Road  
Boulder, Colorado



**SAN FRANCISCO MUSEUM OF ART**  
CIVIC CENTER      SAN FRANCISCO 3, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board  
BRAYTON WILBUR, President  
GRACE L. MCCANN MOBLEY, Director

April 28, 1954

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Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was extremely good to hear Allon Schoener's news from New York that you had an enthusiastic interest in the project of finishing the film on Charles Sheeler that we shot for TV several years ago. I only regret it has taken me a much longer time in replying to you than it should have. But the footage was in pieces, and I put it together in a rough continuity, half based on our original television script, and half on planning for a more permanent film. A list of the shots is enclosed which gives a more detailed idea of how the film will be completed. The film should reach you tomorrow.

You will see that more shots of paintings are needed - and some of the existing footage removed - to round the film out. The tentative editing can be considered only a starter for the narration-writer, and I assume that many sections can and would be reshuffled before the continuity is satisfactory. There is also some additional footage still to be shot not included here.

I think Mr. Schoener told you about my original idea on the narration, having William Carlos Williams both writing and reading it. But that may not be possible now since he is not well, I am told. We have not corresponded with him on this. What do you think about it? Other than Mr. Williams, Mr. Schoener could write the narration, or collaborate with anyone else whom you might think appropriate. But, of course, it would have to be written with the general available footage in mind. This should not be too difficult. I think it should be fairly uncomplicated. I thought of Mr. Williams for his obvious closeness to Sheeler, and because he could add another dimension to this little film.



# BORIS MIRSKI



ART GALLERY

ETCHINGS  
PAINTINGS  
WATER COLORS  
FINE FRAMING  
OIL PAINTINGS  
RESTORED

166 NEWBURY STREET - BOSTON 16  
COMMONWEALTH 6-5894

April 14, 1954

Dear Edith,

After getting in touch with several people the only one who has a likely Copley available is Charles Child. The size that you have in mind is absolutely extinct and has not been on the market for many years. Here is a complete description of the available portrait with all the references. I personally saw the picture in one of the books and from the point of view of primitiveness, it seems to fit your described needs. The picture will be available at the end of this week as it is being sent to Mr. Child from the Worcester Museum.

The surprise visit to Lubenberg with you was a high point in my hectic existence. If you feel as good as you look you must be in wonderful condition.

Faithfully,

A handwritten signature, likely "Boris Mirski", written in dark ink. The signature is stylized, with a large, looped initial "B" followed by a horizontal line extending to the right.

P.S. Mr. Child wants \$15,000.00 net for the portrait.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







April 2, 1954

not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Harold Harris, Vice President  
Sales and Engineering  
Channel Master Corporation  
Ellenville, New York

Dear Mr. Harris:

I cannot tell you how grateful I am for your friendly cooperation in sending to me the Award Incentives correspondence.

Frankly, I was greatly shocked that my very close friend, William Golden, the Art Director of CBS would bypass me in this situation after I sold him the original weathervane, and after we had clearly stipulated in all our previous bills that the reproduction rights in any form other than newspaper advertisement and house organs, were reserved for the artists and/or the gallery. However, I have discussed this with him at great length and the matter has been ironed out.

Because CBS is very eager to follow-through on the "Award" idea, we agreed to produce the fifty adaptations, cast either in brass or in bronze at the same price that was quoted tentatively by Award Incentives who had not made any specific arrangements. Ours, of course, would be modelled by a professional artist of standing (whose name will not be used, naturally) and will be supervised by him so that it will be a superb replica in miniature scale. I explained that we would do everything up to the antenna and would send the birds with arrows directly to you for completion. Nothing final has been decided, but no doubt there will be some decision in the near future and you will hear further about it.

Again, I want to thank you for keeping me posted. My very best regards.

Sincerely yours

MM1a



April 29, 1954

Mr. James B. Byrnes, Director  
Colorado Springs Fine Arts Center  
West Dale Street  
Colorado Springs, Colorado

Dear Jimmy:

The press clipping was most impressive -- and I did not mean that as a pun. Thank Heaven some of the newspapers see daylight.

The "thank you" document with the blue stripe is being framed appropriately since I have nothing to deduct tax from, but I appreciate your flattering suggestion.

Incidentally I have just heard from our mutual friend, Mr. Maxim Karolik who was very pleased with your letter. Maybe some day you will have occasion to send him a document as well. His personal collection will have to be distributed willy-nilly and why not part of it to Colorado Springs.

It sure was fun seeing you and Barbara and I hope you will both have occasion to be in New York very soon. It seems very doubtful that I will make Colorado Springs unless I strike oil instead of water in my little pond.

My best regards.

Sincerely yours

ESL:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1954

Mr. Jay Z. Steinberg  
3750 Lake Shore Drive  
Chicago 13, Illinois

Dear Mr. Steinberg:

It was nice to hear from you. I am very glad to give you the information requested which is in the enclosed as an official document.

I was astonished to see the original prices at which the paintings were sold to you and congratulate you on your perspicacity. I am very happy that you have these two paintings and hope that you in due time will add to your American group.

Do come in to say hello when you are in New York next time.

Sincerely yours,

RCH:ah  
enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 13, 1954

Mrs. Ala Story, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Mrs. Story:

We shall make the necessary arrangements to forward the exhibition to Santa Barbara at the appropriate time, although it would be preferable to ship them early as the gallery is closed during the month of August. If you think that San Francisco or Portland, Oregon, would want to share expenses with you in connection with the Marin exhibition, it would be agreeable with us since the pictures will not be functioning here during July and August. Use your own judgement in this connection. You will note incidentally, that I omitted Los Angeles. This was deliberate as a Marin exhibition was held there a few years ago.

The small number of Marins which you selected for consideration were shipped last week, together with the Folk Art steel pen drawings, and have no doubt reached you by this time.

It was so nice seeing you and I look forward to your visit in Newtown. Do let me know in advance so that we can arrange for dinner and a long visit with you and Miss Mallory.

Sincerely yours,

EGH:mb

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May 18, 1954

Mr. William Lane  
Standard Pyrocolloid Corp.  
Leominster, Massachusetts

Dear Bill:

Instead of writing you in paraphrase, I am enclosing the original statement from Kate Nichols incorporating all the data in connection with the Gorky. The Julian referred to in this letter is Julian Levy, the well known ex-dealer who was a close friend and agent for Gorky until he wisely retired from the art business.

I feel somewhat apologetic about my mood during your last visit. Your New England compatriot wore me out completely and I was thoroughly peoped and sorry for myself through the week-end, after a twenty-one day siege of socializing.

Today I feel as fresh as a daisy and hope to maintain this attitude throughout your next visit. I look forward to seeing you this coming week-end when I shall be in town pushing pictures for the Monday opening.

My affectionate regards to Jean.

Sincerely yours,

EGH:wh  
enc.



May 1, 1954

Mrs. Gertrude E. Murray  
P. O. Box 1245  
Avalon  
Catalina Island, California

Dear Mrs. Murray:

Thank you for your letter and the photograph.

Many of the paintings of the type represented by your painting were previously in the gallery collection and have been placed by us during the past fifteen years.

For your information it is the policy of this gallery to purchase a picture outright if the price set on it is suitable for us. It is also our policy to make no offers under any circumstances for any paintings or sculptures, suggested to us. I am sure that you will understand our position in the matter.

Should you decide to sell this picture, please let us know what figure you have in mind and we shall communicate with you immediately.

Sincerely yours

KML

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April 9, 1954

Mrs. Elizabeth Nevas  
316 East 66 Street  
New York, N. Y.

Dear Elizabeth:

As I mentioned to you during our telephone conversation, I have had a consultation with William Zorach and can now make the following proposal to you.

As a companion piece to the sculpture you have by Zorach, we shall price "Moses" at \$8000, and will be glad to arrange payments in four annual installments of \$2000 each, unless you would prefer to reduce the time element.

Without rushing you, we would like to have a decision just before the exhibition at the Whitney Museum closes, so that a double move of the sculpture will be obviated.

Sincerely yours

ENM1a



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searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 10, 1964

Mr. Burton Gunning, Director  
The American Federation of Arts  
1085 Fifth Avenue  
New York 28, New York

Dear Burton:

Unfortunately we have been unable to arrange for a  
meeting of the EGH Foundation, but I can take it upon  
myself to give you the green signal for II, The Awards  
for Criticism of Contemporary American Art.

This will be a duplication of the previous awards in the  
same three classifications. However, there should be  
no duplication in the error of the magazine award  
specification.

As soon as the meeting is held the other details will  
be discussed and the information transmitted to you.

Sincerely yours,

EGH:mh



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 5, 1954

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Here is a tentative list of illustrations. I think I should have photographs of all of them. Those I already have on hand are checked. I have also checked those which may be in color. Naturally, I will not need photographs of these.

I need right away a list of major Sheeler exhibitions--also the date when he first joined up with The Downtown Gallery, and such Downtown Gallery and E.G.H. facts as are pertinent. With this, the monograph, which runs to ten or twelve thousand words, is in hand.

The text must be shown, of course, to Sheeler, who I daresay will go along with it, but before that I think you should look through it with a clear eye for details of fact and for Sheeler's possible response. I wish, too, you would comment if you feel that some major aspect has been missed.

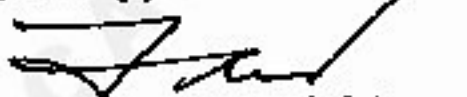
Sheeler told me about Allen Shoener and the film which the San Francisco Museum has made. I planned to get in touch with Shoener, but as it turned out he has just been here. He tells me that you were taking a flyer in this film which needs to be rounded out to completion, and this will involve bringing in William Carlos Williams' voice. This is very good news indeed, all the more so as I understand the film will be available in time. More power to you.

I have been in two minds about asking Williams to write something for the catalogue, not wishing to follow the M.M.A. pattern, but as long as he is coming into the Sheeler story with the film, I think he could well be asked for a couple of pages. It will certainly enrich the mixture. Bart Hayes will have a couple of pages of his own and then we can come to Williams and perhaps put his contribution in italics. Then I trail with my script.

So, I am writing Williams care of the D.T.G.: please forward.

Do let me have what little information I still need at the earliest as I am anxious to get this material through to Jean Lipman of Art in America. Since I shall be using their prints for the catalogue and the whole thing may be difficult to control from this distance, I want to be well ahead of the game. With best wishes.

Hastily,



Frederick S. Wight  
Director of the Art Galleries

FSW:GW  
Enclosure

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"Where the consignee receives rentals under leases providing for display of the articles for the purposes set out in subdivisions (a), (b) or (c) of paragraph 2, the consignee shall pay one-half (1/2) of such rentals to the consignor for the account of the artist whose work is so displayed. Such payments shall be made semi-annually on September 1st and March 1st of each year."

It is agreed by and between the parties hereto that paragraph 3 of the Terms and Provisions of this contract be amended to read as follows:

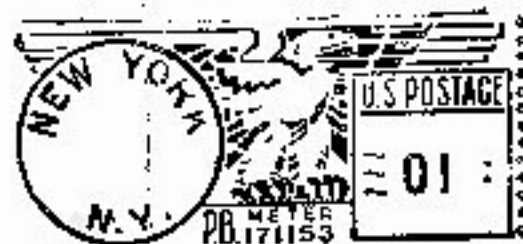
"3. Sales. The consignor agrees that any article consigned to the consignee pursuant to this agreement shall at all times be considered as being on sale at the selling price specified in the consignment agreement relating to any particular article and that such selling price shall include an amount equal to 10% of such selling price as a handling charge which the consignor agrees to pay to the consignee in the event of the sale of such article. It is hereby understood and agreed that the prepaid rental received by the consignee upon the lease of any such article shall be deducted both from the selling price at which the article is sold by the consignor and from the handling charge. In the event of any such sale, the consignee shall pay to the consignor all sums received by the consignee as prepaid rental which are in excess of the 10% handling charge. It is further understood and agreed that in sales of articles consigned to it pursuant to this agreement, the consignee assumes no responsibility other than to bring the parties together, that title will pass directly from the seller to the purchaser and payment will be made directly from the purchaser to the seller and that it will be the responsibility of the consignor to collect, report and pay the New York City sales tax on those sales on which its collection is necessary."

reproduced: *the promise*, 1942. curt valentin gallery, new york

**the museum of modern art**

*11 west 53 street, new york 19, n.y.*

SEC. 34.65 (e)  
P. L. & R.



**MR. & MRS. J. WATSON WEBB  
SHELBURNE  
VERMONT**

**F-12**

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 8, 1954

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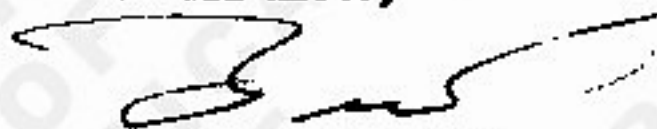
Miss Edith Halpert  
The Downtown Gallery  
32 West 51 Street  
New York 22, New York

Dear Edith:

There remains the question of the cover for the catalogue. This is double-barrel<sup>ed</sup> as it is also the question of the cover for the October Art in America. Is there any color plate too large for the inside of the catalogue which would just do for an 11 x 8 1/2" cover? If not, would we do well to consider asking for a plate of New England Irrelevancy that size? I have already written Lane twice about the size of this plate and have now asked for a 6 3/4" width, a full page width, as I plan to use it for the frontispiece. I don't want to get after Lane again unless this is the best cover solution -- and it may be too late. Complication: I don't remember New England Irrelevancy and I'm not sure how good it would be for the cover.

I have not heard from Perlstein re: Convolutions. I only asked (first) for the loan. Would he lend plate? And what size is plate? Advise me here as I must get after him.

In all haste,



Frederick S. Wight  
Director of the Art Galleries

P.S. I have given Fraser the earlier date and Prior has settled for the last showing, so the schedule is solid.

FSW:jd



# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Bier, Assistant to Director  
In Charge of Music

May 1, 1954

Mr. Francis Henry Taylor, Director  
Metropolitan Museum of Art,  
5th Avenue at 82d Street, New York City 28, N. Y.

Dear Francis:

I have never heard from Theodore Rousseau in answer to a letter I wrote on March first asking him whether you and he would be interested in having the Metropolitan Museum open the great John Marin Retrospective Memorial show which later would go to other institutions. You may remember that when you were in Washington with the foreign museum directors my wife and I spoke to you about the proposed Marin exhibition of oils and water colors for 1955 and of his wish as expressed to Mrs. Halpert and his son that such an exhibition in his honour should open in the Metropolitan Museum rather than at any other New York Gallery. You and Ted Rousseau were both most responsive to the idea but of course the occasion did not permit talk leading to any decisions. I wrote to Rousseau instead of to you because he is called Curator of Painting and I know how vast must be your correspondence in regard to administrative matters. Of course I asked him to confer with you for the final decision. Now it seems that my not hearing from him may well indicate that I wrote to the wrong person, that it should have been to Robert Hale who is in charge of American painting. I know that what you say will have the utmost weight and if you really favor having this great tribute to Marin organized by and opened at the Metropolitan it will be done. Naturally the preparatory work of assembling photographs etc., etc., is being started by Marin's last dealer, Mrs. Halpert, and John Marin Jr. And they have secured the interest of the Cleveland Museum, the Boston Museum and the Minneapolis Art Institute, as well as of the Phillips Gallery in taking turns on the circuit. All these institutions are waiting for the word as to ~~it~~ and when the show can begin, either January 1st, 1955, or at a much later date. I don't believe there could be any question in your mind as to the importance of Marin and as to his being worthy of this honour. In many ways he is the most original genius that this country has had since Ryder in painting, and certainly one of the greatest water colorists of all time. I understand that the Whitney Museum would be interested but that the wish of Marin was to be honored by the Metropolitan when his time came. With my warmest regards and best wishes always,

DP:E

Sincerely yours,

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# The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

April 6, 1954

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*Lawrence M. C. Smith*  
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*Francis Henry Taylor*  
*Emily Hall Tremain*  
*Hudson D. Walker*  
*John Walker*  
*Suzette M. Zurcher*

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

This is to recap our discussion of the three projects under consideration and present you with something in writing from AFA as to its part in the arrangements.

## I. The Booklet - "ABC for Collectors".

1. AFA will write a covering letter and supply a list of names and addresses of institutions and groups of people "interested in living art" to whom a few sample copies of the booklet will be sent with an order blank. The letter will explain the booklet. The list will be as inclusive as possible and will be made up by screening - a. AFA Chapters, b. "the American Art Directory" plus revisions, c. American Museum Association membership list.

2. The letter, subject to your approval, will go out over my signature - to be signed mechanically.

3. All mailings of this letter, all ~~handling~~ handling of orders and inquiries, unless personally addressed to me, will be handled by the Princeton Press. The AFA is not responsible for any of the distribution or sales of the booklet.

4. For this initial work and for the administrative affiliation involved, AFA will be given an honorarium of \$100 by the Foundation.

5. Should further steps beyond this operation be deemed necessary, requiring additional time, work, or supervision from AFA, it is understood that additional funds will be provided to compensate for same.

6. In any event, AFA will cover the Booklet's appearance as a news item in the AFA art Newsletter.



Schenley Apartments

Pittsburgh 13, Pennsylvania

May 8, 1954

Mrs. Mrs. Harpert

Wish in the family, presents more than  
a report for dates and any information  
you have regarding this Dove purchase.  
Where has it been - etc.

Thank you. Kindly ship immediately  
as I shall be leaving town soon.

Respectfully yours,

Rebecca J. Star  
(Mrs. James H.)





UNIVERSITY OF LOUISVILLE  
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

April 12, 1954

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I have your note of April 10 and must apologize for what seems to have been my oversight.

I do not recall having a recent letter from you which asked any questions; either this did not reach me or I took it as being simply a confirmation. I am sorry to have created confusion.

The original schedule for the exhibition which I gave you tentatively still stands; opening May 3, drawings to arrive if possible two weeks previous; a list with titles, media, dates and prices, along with them or earlier if possible.

I am looking forward to this exhibition with particular pleasure, as are a number of other people here.

Cordially yours,  
*Creighton Gilbert*  
Creighton Gilbert

CG/nj

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May 1, 1954

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

For some strange reason which I cannot explain at this moment, I had the impression from your letter of March 18th that this mysterious person interested in the Lehnbruck was coming to New York to look at it. In re-reading the letter, there is nothing I can find at the moment that even vaguely suggests this idea.

While my figure was a firm figure, since the sculpture is not by an American artist, I do not have to adhere to my twenty-eight year old principle of maintaining the first figure no matter who or what. With European art I suppose I have to make like a European dealer. Furthermore, if this character actually presents the sculpture to the University, maybe I will break down on an immediate cash basis, unless by this time he has decided to buy a Cadillac instead.

This morning I received a note to the effect that the Sheeler film to date is being sent to me very shortly. This explains why you have not heard from me before. About a month ago, as you may recall, it was presumably on the way and we were all ready to examine, discuss and try to raise the dough for the continuity. I hope that the film will finally arrive in the near future and we will like it sufficiently to go on with the project so that you will have it in time for your exhibition tour.

Incidentally how are things coming along in connection with the Sheeler show? -- in relation to the loans, photographs, color plates, reproductions and exhibitors. When you have a moment wont you let me know.

My best regards,

Sincerely yours

ROSL



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# The Kemper Investment Company

COMMERCE BUILDING  
KANSAS CITY, MISSOURI

WILLIAM T. KEMPER, JR.  
PRESIDENT

May 4, 1954

Dear Edith:

The Committee will have another meeting sometime soon, and at that time a decision will be made.

I, of course, am very anxious to have Zorach do the work. I will let you know just as soon as there is a decision.

I hope to be in New York the latter part of June and I will give you a ring at that time.

My kindest regards to you.

Sincerely

Bill.

Mrs. Edith Halpert  
32 E. 51st Street  
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 7, 1964

Mr. Henry P. Rossiter, Curator  
Department of Prints  
Museum of Fine Arts  
Boston 15, Massachusetts

Dear Mr. Rossiter:

At the request of our friend, Mr. Karolik, I am writing to you about the much discussed horse. We do not make much money in the art world, but we sure have a lot of fun. At the moment the horse is reclining in the basement and is being derusted. Mr. Karolik asked me to explain to you just what we are doing. We have purchased a stiff iron brush with which the superficial rust is being removed in a circular motion over the body and tail surfaces, and a vertical one across the mane and ears. Thus much more of the sculptural qualities are emerging. This completed, we shall wash the animal with kerosene to remove further vestiges of rust, and from what I heard during a lecture on the bronze disease, the kerosene may also stop to some degree further erosion.

We have followed this procedure with cast iron objects for many years and have found it most satisfactory. After sufficient airing the horse or whatever will be shipped to you very carefully.

And so my best regards.

Sincerely yours,

EGH:ah



May 12, 1984

Mr. Charles Alan  
Alan Gallery  
32 East 65 Street  
New York, New York

Dear Charles:

I am quoting from a letter received from Frederick S. Wight:

"Re the book on American artists of the last 50 years edited by Jack Baur. As you know I contributed ten of the total. All the contributors are working for a May 1 deadline, and I dare say you may have been involved with others besides myself.

I need photographs of:

Jacob Lawrence: Most of the People are Very Poor. The print I have has a spot.

Jacob Lawrence: The Schoolroom. Perhaps these negatives have now moved with Charles. In that case, will you get word up to him?

Jack needs on the back, medium, size, date and owner including whether permission to reproduce is granted or must be written for. This latter I should know, but the photographs should go as soon as possible to Jack Baur; however, I get the bill.

Also could you fill in the same information now effective on Jacob Lawrence's John Brown's Body in the Lowenthal collection - medium, size and date of?"

If you do not have the records I shall have the data checked here for you. Please let me know.

Sincerely yours,

ECH:mb

In all cases I think we should begin to work as soon as possible. So please don't hesitate to call me at any time if any of the above needs discussion or clarification.

Best regards,

*Burton*

Burton Cumming  
Director

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April 17, 1954

As soon as this information is supplied, Mr. Zorach will continue  
research on the subject with which he is quite familiar, and will  
submit the drawings together with an outline of time, expenses, and  
other details. I look forward to further word from you.

Rosen, Mack & Becker  
705 Olive Street  
St. Louis, Missouri

Gentlemen:

Mr. Zorach has asked me to answer your letter and to incorporate the  
information he has submitted in connection with the General John J.  
Pershing Memorial.

Very sincerely,

1. He is very much interested in the project.
2. His method of procedure (and this relates to his  
long experience in the field as illustrated in  
the portfolio sent by us) is to submit a number  
of pencil sketches to the committee.
3. Based on the committee's choice from the pencil  
sketches, he prepares a small scale model in  
plaster, about one inch to a foot, so that the  
committee can make its final decision and  
give constructive suggestions. Of course it is  
desirable to have such suggestions and criticisms  
made on the submission of the pencil sketches.

Yours

Since he has no specific idea of the proposed setting, he cannot make  
any concrete suggestions at the present time, other than his first  
thought of executing the figure or group in bronze to be set on a  
granite base with suitable inscription.

There will be no charge for the drawings, but a fee of \$500 will be  
required for the execution of the plaster model. This small fee is  
based on the premise that the project is not on a competitive basis,  
but that one to three sculptors are specifically invited as prospect-  
ive final participants.

Further details about price, method of payment etc., will be furnished  
when an outline and preferably a blue print of the site is sent to him,  
together with the ideas regarding the Monument -- whether in the full  
round, in high relief, in stone or bronze casting as well as the  
general conception of a single figure or a composition.



YEAR

The Annual Picture-History  
YOUR LIFETIME-ON PICTURES

11833 Wilshire Blvd.  
Los Angeles 25, Calif.

May 18, 1954

Director  
Downtown Galleries  
32 East 51st Street  
New York, N. Y.

Dear Sir:

We are considering for reproduction in the Art Section of  
YEAR 1954, "The Sea", by Robert Preusser.

Would it be possible for you to send us a black and white  
glossy print; or, if you are unable to do so, to let us know  
where we might obtain one? Credit will be given to your gallery  
and to Robert Preusser if the picture is used.

Your prompt attention to this request will be greatly appre-  
ciated. Hoping to hear from you at your earliest convenience, I am,

Sincerely yours,

*M. Tugrul Uke* (488)

M. Tugrul Uke  
Managing Editor

MTU:es

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENYEMANN, CURATOR OF SCHOOLS

April 22, 1954

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am very much surprised to learn from your letter of April 20 that no insurance adjuster has yet called to inspect the O'Keeffe painting about which you wrote me on March 6. I find, in going over the correspondence, that this report was transmitted to our insurance broker on March 9 and I had supposed that the matter had received attention before now. Our broker is most reliable, and I do not doubt that the delay is due to some circumstance over which he has had no control. However I have again sent him a complete report with the request that it receive prompt attention.

Incidentally you refer to the O'Keeffe painting as In the Patio. The title under which it was shown in our Annual Exhibition, and the one given to our insurance company is Wall with Green Door. In our catalogue it was item No. 71.

Just now I am almost totally occupied with plans for our 150th anniversary exhibition, which will mark an important milestone for the Academy. One of these times, however, there will doubtless be an opportunity to stop in at the Downtown Gallery and chat with you about some of the things that we have in mind for our birthday celebration next winter.

Sincerely yours,

*for Fraser*  
Joseph T. Fraser, Jr.  
Director

JTF:e

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April 10, 1954

Mr. Carl O. Schniewind  
Curator Prints and Drawings  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Mr. Schniewind:

You may indeed include the Marin drawing "Wave Movement -  
Maine Coast" in the Paris exhibition. The insurance  
valuation is \$200.

The date on the Stuart Davis is 1930.

The two Ben Shahn drawings listed by you may also be sent  
on to the exhibition.

This, I believe, takes care of your questions and I am  
sending the letter air mail so that it will reach you  
promptly.

I am so pleased that the Shahn show is meeting with  
success. My best regards.

Sincerely yours

RMHLa

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THE BALTIMORE MUSEUM OF ART

W Y M A N P A R K  
BALTIMORE 18, MARYLAND  
CHESAPEAKE 3-7858

May 5, 1954

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

We are planning a large exhibition for which we hope to obtain your advice and cooperation. This exhibition will be called "Man and His Years" (Art and Aging) and will feature portrayals of old people through the centuries as well as the late style of great artists compared with their early works. We would like very much to include in this latter category Kuniyoshi as well as Marin. As you know, we have the beautiful late clown by Kuniyoshi and I am looking for a good early work such as Boy with Cow (1925). In the case of Marin we would like to get a late work (oil or watercolor) which should be of superior quality in order to prove the point of the exhibition that the truly great artist sometimes improves with age and - at least sustains the quality of his earlier works. For the early period I am eager to obtain a type of painting such as the Woolworth Building 1912 or one of the Tyrol series. But this is not quite as urgent since we can always use our fine Gallagher painting: Sun, Isles and Sea of 1922. In case you do not have any of these "desiderata" available yourself, I would be deeply grateful if you could make any suggestions as to whom to approach. (We cannot ask Duncan Philipps as we have already made a very large loan request to him for this show.)

As planned, the exhibition will fill all our main galleries from October 19 through November 21, 1954. There will be an illustrated catalogue which we hope to have in press by July 1. Therefore we are writing now to ask for your help.

Hoping to hear from you soon, I remain,

Sincerely yours,

*Gertrude Rosenthal*  
Gertrude Rosenthal  
General Curator

GR/ea

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April 13, 1954

Mr. William H. Lane  
Standard Pyroxoloid Corporation  
Leominster, Massachusetts

Dear Bill:

Jack Baur of the Whitney Museum was here yesterday and insisted that the offer must come from me.

With the imminent purchase of a large collection, I am not eager to invest in any long range group of paintings at the moment, and would like to know which of the following would interest you specifically at the prices listed below -- which I consider fair.

Stuart Davis	Gouache	Boat Landing, 1926	\$250.
	"	Myopic Vists, 1923	250.
Miles Spencer	Oil	The Red Table, 1930	750.
	"	Down the Hill, 1924	450.
Charles Sheeler	"	Spring Interior	1100.
	Gouache & Pastel	Vernon Landscape	200.
	Conte Crayon	Gladiolus & Zinnias	250.
	Pencil	Flowers	50.

The committee decided that the purchase price had no bearing on the offer, since all of these artists have gone up considerably, and I feel that at the figures listed above, it would be an excellent buy.

Wont you please let me know at your earliest convenience, so that I can carry on from here.

I cannot tell you how I enjoyed the week end with you and Jean. Now I really feel that I know you both and have a true affectionate devotion.

It was also good to see with what affection and devotion American art is being treated in your home. My best regards.

Sincerely yours

BDHla

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LAURENCE H. ELDREDGE  
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HENRY C. FITZ  
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Secretary

DOROTHY KOHL  
Executive Director

# The Philadelphia Art Alliance

251 SOUTH EIGHTEENTH STREET - PHILADELPHIA 3

May 12, 1954

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

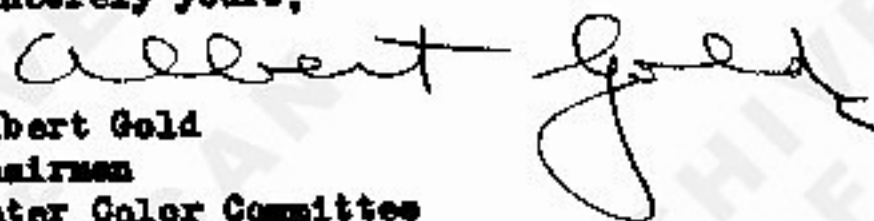
The opening of the Marin show will be between four and six P.M. on Wednesday, May 26th. We hope that you and Mr. Marin can come over for the occasion and in any event I would like you to send us a list of people you wish us to invite to this opening. The catalogue is being prepared and as you know, we have an attractive group of hostesses.

I am very glad that you have already written to the collectors in New York and they have agreed to participate. Thank you very much, also for arranging that they can be picked up at the gallery.

Hoping to hear from you very soon.

Sincerely yours,

Albert Gold  
Chairman  
Water Color Committee



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April 17, 1954

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

Yes indeed, we have a color plate of "Fugue" painted in 1945 and still in the artist's collection - at The Downtown Gallery. I am enclosing a print which will fit in with your stipulated size, leaving a pretty small margin on either side.

Thus, you can let Lane carry on with your final instructions and use "New England Irrelevancy" as a frontispiece. A photograph of this picture is being sent to you together with the other prints you requested.

As I previously advised you, the plate of "Convolution" measures  $6 \frac{3}{4}$ " in width by  $9 \frac{3}{4}$ " in height. If you have any further difficulty about obtaining this plate, may I suggest that you write or phone Otto Spaeth, Sulgrave Hotel, Park Avenue & 67 Street, who was responsible for the original commission.

I would be very happy to see "Shadow and Substance" included in the exhibition as it rather anticipates his latest picture just delivered, and is quite different in its fantasy from other examples in the show.

Regarding the Shaefer film, I am still waiting for the young man to call on me to demonstrate the film, to date. I shall write you immediately after.

I believe this covers all our problems for the moment.

Sincerely yours

WFW:la

P.S. Please write directly to the institutions for the following photographs:

Church Street El	Philadelphia Museum
Upper Deck	Fogg Art Museum
Artist Looks At Nature	Art Institute of Chicago

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Ewald R. Froese  
Albert C. Maack  
Rex L. Becker

FROESE, MAACK & BECKER  
ARCHITECTS  
705 Olive Street  
St. Louis, Mo.  
Central 2225

April 7, 1954

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Mr. William Zorach  
32 East 51st Street  
New York, New York

Dear Sir:

The Missouri Legislature passed a bill, which appropriated \$25,000 for a monument to General John J. Pershing on the State Capitol Grounds of Jefferson City, Missouri.

The Governor has appointed a Commission, which appointed W. T. Kemper, Jr., of Kansas City, Dr. Douglas R. Hansen of our State University at Columbia and Ewald R. Froese, Architect of St. Louis as a sub-committee to select the site and the sculptor for this monument.

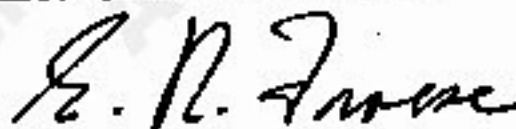
The sum set forth by the legislature is final and must include foundation work, entourage, etc., complete.

We are inquiring of you, if you would be interested in this commission and if your time would permit undertaking it, your terms, etc.

Looking forward to your reply with interest, we are,

Very truly yours,

GENERAL JOHN J. PERSHING  
MEMORIAL COMMITTEE



W. T. Kemper, Jr.  
Dr. Douglas Hansen  
Ewald R. Froese, Chairman

ERF:ew

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May 10, 1954

Mr. James B. Byrnes, Director  
Colorado Springs Fine Art Center  
30 West Dale Street  
Colorado Springs, Colorado

Dear Jimmy:

On Friday I got the big news that George W. W. Brewster III was given the "1954 Boston Art Festival Award" for the Gibbs House. I was delighted and as a matter of fact, feel very cocky that my boys won out over all the Bauhaus and all the International style guys. It seems timely therefore to carry out the plan we discussed referring to the American Tradition. Incidentally, Dr. Sachs, who was here when I received word regarding the Brewster award, was so excited about the idea that he means to propose it to the Fogg Museum. This might make an interesting combination exhibition with Colorado Springs, or would you prefer to have it alone? An outline of the plan is enclosed merely as a suggestion.

George asked me to mention the fact that he will send on the two other books showing the houses in Buzzard Bay, Massachusetts and Narragansett Bay, Rhode Island.

And so, I am still minding other people's business, but I can't help ~~loving~~ two people simultaneously.

My love to Barbara.

Sincerely yours

EDL:z



April 29, 1954

Mr. Joseph T. Fraser, Jr., Director  
The Pennsylvania Academy of the Fine Arts  
Philadelphia 2, Pennsylvania

Dear Mr. Fraser;

Forgive me for listing the wrong title. "Wall with  
Green Door" is correct. As soon as the adjuster calls  
I shall send you a notice to that effect.

As I mentioned previously I shall be very happy to  
cooperate with you in connection with the 150th  
Anniversary Exhibition for which we are holding out  
some of our top Marin paintings.

Sincerely yours

RMH:

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COLBY JUNIOR COLLEGE  
NEW LONDON, NEW HAMPSHIRE

PUBLICITY DIRECTOR

April 15, 1964

Mrs. Edith Halmert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halmert:

Mr. Ben Shahn asked that we write you for biographical information which we may use in press releases before his visit to Colby on April 30th.

We would also be interested in receiving a photograph for newspaper release.

Thank you for handling this matter.

Sincerely,

*Merle Walker*

Merle Walker  
Assistant



May 13, 1954

Mr. Frederick S. Wight, Director  
Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

I have just completed reading the Sheeler text and I am so enthusiastic that I decided to wait for a careful re-reading to pick some flaws. After all, at this stage I cannot afford to go out of character. Heaven forbid that I should be accused of sweetness and general amiability.

Sheeler is coming to spend a few hours with me after reading the manuscript to discuss any suggestions etc., which will be passed on to you not later than Saturday in order to reach you Monday, May 17. Regarding Constance Hourke, I can tell you a few pertinent details. I met her about 1934 when she was working on a book on Audubon, and spent a great deal of time with her in connection with Folk Art which fascinated her and which she planned to incorporate in a book dealing with various forms of Folk expression. Unfortunately, she died before the latter was accomplished.

I introduced her to Sheeler in 1938, or thereabouts, to help her in her understanding of the Shaker philosophy and the remarkable architecture, furniture, accessories, etc., which they produced. This friendship resulted in the book on the artist as Sheeler's work represented a continuity of the American tradition illustrated by Folk artists and the Shakers. She was one of the most astute scholars I had met with a fundamental understanding of Aesthetics in the correct use of the word. For a short time she was connected with the WPA project on a special basis and was responsible for much of the critical writing on Shaker crafts and other manifestations published during that period on the project and often without credit. This is not intended as a catty remark, but was part of the project organization and I regret that her superior material was not signed. And so I hope these notes will give you some information you require.



April 2, 1954

Mr. Henry Clifford  
Curator of Paintings  
Philadelphia Museum of Art  
Parkway at Fairmount Avenue  
Philadelphia 30, Pennsylvania

Dear Mr. Clifford:

By the time this letter reaches you, "Something on the 8 Ball"  
will be in its new home bringing cheer to all the spectators.

Since I was not sure whether you had the enclosed article in  
your Library, I am sending it to you. He is now writing an  
explanation of the word content in the picture you have, and  
as soon as he completes this literary endeavor, I shall mail  
it to you.

I am very eager to learn about the reaction of your trustees  
to the original "hand painted" canvas after judging it entirely  
from a color slide. Incidentally, I should report to you that  
"Something on the 8 Ball" was, without doubt, the most popular  
painting in the exhibition, and the fact that it was not avail-  
able, made quite a number of museum people very unhappy.

My very best regards.

Sincerely yours

BMLa



May 13, 1934

Mrs. Kidlitz dropped in recently and mentioned that she planned to lend you the painting you requested, but that it would have to be called for before June as she was leaving for the entire summer. To help I asked her to bring the painting here for inclusion in the large New York shipment. Evidently she had written to you in some vague form which was understood as a refusal. This cancels out any previous correspondence, as she will lend, unless at some future time she may want to recall the picture from its final show.

You will receive a brief note from me after my session with Sheeler.

Unfortunately, I have no substitute for the Sheeler "Windows". Why not take it for the one show and perhaps I can induce Mr. Smith to borrow a picture from some other artist.

My best regards.

Sincerely yours,

EGH:sh

P.S. The Marin "Woolworth Building, No. 31" is in the collection of Mrs. Eugene Meyer of Washington, but we can give you permission to reproduce it. John is still trying to find out to which collection O'Keeffe presented "Pertaining to Deer Isle, the Harbor". Charles Alan has taken charge of the Jacob Lawrence prints.



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I found also that the new collectors preferred to make a financial sacrifice in acquiring a small example by a big name rather than a print, and if arrangements are made for them to pay on a time-basis, the customary practice today in many galleries, they are much more eager to go toward the \$250 - \$500 category. In the latter set up, we request a down payment of 20% of the purchase price with six equal monthly payments thereafter, with some exceptions where eleven months are required. Thus far we have a very satisfactory result and in many instances the payments were made long before the allotted time.

Mr. P. Richardson  
The Detroit Institute of Arts  
Detroit 2, Michigan

I forgot to mention that we have in our stock also in the price category the following artists: Breinin, Fredenthal, Gagliardi, Lawrence, Lee, Levi, Levine and Zarba, in addition to the names listed on the catalogue. The show does seem to be very successful and I am pleased with our few contributions to the exhibit.

If you will let me know your wishes in the matter, I shall assemble an outstanding group, good enough to create a stampede at the Detroit Institute. Indeed I shall be very glad to organize an exhibition for "new" artists. We have had exhibitions of this type annually since 1922, usually during the Christmas period, and in each instance the results were most gratifying. In addition to the immediate success of each show, it served as a "staple" for many young collectors. As a matter of fact, some of our most active clients today had their beginning in a show of this type.

Sincerely yours

In the past we compared the older "name" artist with the younger generation so that there was a choice of small examples and large examples by the younger men, all within a limited price range established in relation to the specific period. Last year, however, we tried a new experiment, and the fact that this was a first-year artist, not a second-year artist, was most effective. I am enclosing a list of the artists who were included. I hope you can read this and enjoy the writing part of it. We tried to supply suggestions that art was equivalent to a gift certificate or to a gift security, although we make it a point not to encourage the purchase of art for investment but mainly for pleasure.

RMH:la  
P.S.

I have just read your article in the ART NEWS and am not only in full accord with your point of view but have been helped greatly in crystallizing my own ideas.

In order to offer the public more than the ten artists we represented, I purchased additional "Masters" from other galleries for the occasion and was obliged to repeat purchases several times.

Today I have excellent examples of all the artists listed with the exception of Tamao. I have combed the city and there are no small examples in any medium within the \$200 range.

If you think it advisable to have pictures under \$100, we can either expand the list by adding paintings by the "young" discoveries, formerly in the Ground Floor Gallery, or drawings and prints, although my personal experience has proven that prints are not popular in such an exhibition as most people prefer to own "hand painted" pictures.



April 3, 1954

Mr. James Thrall Soby  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53 Street  
New York 19, N. Y.

Dear Jim:

I was very glad to learn from your letter that Ben Shahn will be one of the two artists in the Twenty-seventh Biennale.

I am enclosing -- most reluctantly -- the blank you sent to me.

During the last Biennale -- in 1953 -- we arranged to show two of the four artists, naturally those associated with this gallery, (Davis and Kuniyoshi) when the paintings were returned to this country. Since 1954 is the 25th Anniversary of Shahn's association with the Gallery and we had planned for many years to celebrate this event with a large exhibition, do you think it would possible to retain the group from the Biennale on its return and add whatever Ben and I feel pertinent to the show, or if preferably to everyone concerned, we can arrange to have only the thirty-five pictures.

I should be most grateful for word from you in the very near future as to your reaction to this idea, and also as to what steps it would be best for us to take to make the necessary arrangements sufficiently in advance.

As I mentioned previously I am very eager to see your list because I am really interested in knowing which of the Shahn paintings and drawings have been selected for this important occasion.

Sincerely yours

MSH:ls

April 14, 1954

Mr. Robert Preusser  
1440 Bingle Road  
Houston 24, Texas

My dear Mr. Preusser:

Thank you for your letter dated April the seventh. We appreciate your kindness in writing to us at length.

We are enclosing a check for twenty dollars in accordance with your letter.

Very truly,

Adele B. Rosenstein  
Bookkeeper - Downtown Gallery



April 30, 1954

Mrs. Page G. Richardson  
911 Park Avenue  
Richmond, Virginia

Dear Mrs. Richardson:

Forgive me for not having written to you before.

The photograph arrived and while we have a tremendous collection of "Mourning Pictures" I still have a special interest in the theme in spite of the fact that we have a very limited -- if any -- market for such a subject which most other people consider morbid.

It is very difficult for me to suggest a price as we have made a policy of making no offers for very good reasons. However, I can advise you that we have bought Memorial Mourning Pictures of this type in a price range from \$50 to \$90 -- unless the picture is very large. There is no indication on the photograph of the dimensions.

I shall be very glad to hear from you further.

Sincerely yours

EGH:la

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## Nassau Galleries, Inc.



Andover, Massachusetts

April 29, 1954

Mrs. Edith Halpert  
The Downton Gallery  
32 E 51st St.  
New York City, New York

Dear Mrs. Halpert:

As you will see from the above letterhead, we have at last started a small chicken-coop gallery of our own here in Andover, forced through the ill health of the undersigned during 1953. We are building a new gallery near to our house in the modern vein enabling us to show paintings and selected antique American furniture only.

We certainly would love to have you visit us at any time you are in the Bay State.

In the meantime, we bought privately a stunning pastel by Georgia O'Keefe which you might be interested in especially as we are asking a very low price e.g. \$675.00. We enclose a photograph which does only half credit to the very subtle coloring of the picture. We are quite willing to send you on approval at your request.

Now that our gallery gets started maybe we could do some business together, as we are having some inquiries, for instance, for Charles Demuth. *(watercolor)*

May we hear from you? With best wishes from both Mrs. Vandenberg and myself.

Sincerely yours,

NASSAU GALLERIES INC.  
ANDOVER, MASSACHUSETTS

Jaap A. Vandenberg

JAV:w  
Enc.



# LIFE

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20

PUBLISHER'S OFFICE

May 10, 1954

Dear Miss Halpert:

Many thanks for your letter of the 1st.

As a general rule, paintings commissioned by LIFE for a particular feature are returned to the artists in due course, and this is true of the art work from "World We Live In" essays.

I suggest, therefore, that you get in touch with LIFE's Art Director, Charles Tudor, regarding any specific material you have in mind. Being directly concerned with such assignments, he would be the best one to advise you of the possibilities of an exhibition.

With all thanks for your kind interest, I am

Sincerely yours,

*D. Lyon Smith*  
D. Lyon Smith  
Editorial Services

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Prior to publishing information regarding sales transactions, reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15, 1954

Mr. Joseph Hirschhorn  
6 Hawthorne Avenue  
Portchester, New York

Dear Joe:

I owe you an apology for bothering you last week in transmitting the Brandt appeal, but young Brandt called successively all through the evening and I was going completely nuts, together with the four or five guests I had who were both amused and irritated. I don't know what the net results were, but I am sure that you too considered it a mad performance.

And so, excuse it please.

Billy Zorach told me of meeting you and I thought that you would like to see his two new sculptures which will be put on view in our Summer exhibition opening on May 25th, together with several large earlier examples which we "extracted" from him. I also want to tell you about an early Kuniyoshi which I have recently purchased and which I think would be of special interest in your retrospective group.

In any event, I hope that you will come in to see us and the very swell new paintings and sculptures we are putting up for our last exhibition of the season.

My best regards to Lily.

Sincerely yours

RMH:1



Mr. Frederick S. Wight

April 10, 1954

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Enclosed

Dear Fred:

Your letter of April 5th confused me somewhat as you omitted the check marks on the list, and I could not decide which photographs you needed for the catalogue. Would you please let me know immediately so that we may order them promptly.

For your information the color plate of "Convolution" is 9 3/4" in height by 6 3/4" in width, and is owned by Pabst Brewery. Mr. M. Pearlstein 221 North LaSalle Street, Chicago 1, Illinois, is the man to be addressed as I advised you previously -- I believe.

Have you tried writing directly to Henri Marceau regarding the "Church Street El". I am quite sure that the painting is in the possession of the Philadelphia Museum and no doubt Marceau can get Mrs. Rorter's permission if he is so inclined.

I hope that you have some success with William Carlos Williams. He is a very sick man and I doubt whether he will be in condition to do any original writing at this time. If not, perhaps you can use some excerpts from his original foreword. Also, I doubt whether his voice will be available at this time, but we shall see when Shoener's associate is in New York and runs off the film for several of us who will then decide whether it is worth going on with and whether I can raise sufficient funds for the purpose. Needless to say, every effort will be made to expedite the work so that the film will be available.

Do you think there is any possibility of getting any of the money back if the investment is made by us? I am very eager to have the film completed -- again Shoener and I like it sufficient -- and would arrange to advance the needed sum if the exhibitors along the line would pay a rental fee or some compensation which would be in the nature of a partial refund. I have discussed the matter in detail with Mr. Shoener as it seemed foolish to go into it without knowing the character and quality of the film to date.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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April 3, 1954

Mr. Alfred Frankfurter  
The Art News  
550 Madison Avenue  
New York, N. Y.

Dear Dr. Frankfurter:

I read your editorial in the current issue and am very eager to cooperate in any program you propose in relation to a protest.

I am writing to ascertain whether you think it would be advisable to have a collective statement signed by a number of dealers, or whether it would be more effective to do this individually. Please let me know your recommendations.

Sincerely yours

EGH:z

P.S. I really should have started with a congratulatory note. It was a magnificent editorial.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

351 Palm Avenue  
Oakland 10, California  
April 21, 1954

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Re: Your letter of March 15

Dear Mrs. Halpert:

My reply to your kind letter about furnishing art for offices has been delayed by the announcement that our Brunswick Procedures Service (a Division of Safeway Stores, Incorporated) might move offices -- and thereby considerably affect any further consideration at this time.

That matter is still up in the air, so that I cannot proceed specifically now. However, I shall still be eager to see the brochure "Art in the Office" which your letter mentioned sending but which I have yet to receive.

Now more particularly. Naturally the selection is a highly personal matter. Also, it is quite impossible for me to visit the Gallery in person, as I have no travel plans presently in mind eastward. Undoubtedly your brochure will be a help in this regard.

In answer to your question, it was painting rather than sculpture which I had in mind for my office. Is your work devoted exclusively to originals, or do you have reproductions available? It was my impression that these paintings were for loan as well as for purchase. It is the loan that I am most interested in. For what periods do you loan -- six, twelve months?

As for media, I am interested both in watercolor and oil. If I should consider a purchase, it would most likely be watercolor as closer to my budgetary limits.

I would prefer further correspondence and the brochure to be addressed to my home address (rather than office) as given above.

Yours sincerely,

*Samuel B. Warren*  
Samuel B. Warren

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

167 E 69 St

1. The first part of the document is a list of names and titles, including "The Hon. Mr. Justice" and "The Hon. Mr. Justice".



April 30, 1954

Mr. E. W. Foster, Vice President  
Ideas, Inc.,  
8151 Gratiot Avenue  
Detroit 13, Michigan

Dear Mr. Foster:

We were quite unprepared for the number of replies we received in connection with the article on "Art in the Office".

I hope -- as in the past -- that some member of your organization could come in to make a personal selection since painting for the office are almost as personal as for the home and the range of styles today is quite wide. In each instance as the brochure was about to be printed several of the pictures which we had illustrated were sold, thus making a change necessary.

It just occurred to me that in view of the current plan for an exhibition at the Detroit Institute to be held early in May, you might find it more advantageous to see the range of paintings we have by visiting the exhibition. While none of the pictures in the show will be available for rental, we have examples by the same artists which will be available for the purpose. Thus, if you ear-mark the type or types most preferable for your purpose, we shall send you individual photographs immediately.

I am sure that you will understand our predicament since original paintings, unlike prints, are highly individual and have an appeal to everyone concerned.

I shall send you an announcement of the exhibition or will ask Mr. Richardson, the director, to do so.

Sincerely yours

EMM:z

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**FREDERICK J. RINGEL**

1356 MADISON AVENUE • NEW YORK 28, NEW YORK • ATWATER 9-3299

6 April 1954

Dear Mrs. Halpert,

My suggestion to The American Artist of an article on Dove didn't work out. I don't see at the moment where else I could place one. If you have any ideas, please let me know.

Cordially,

*Frederick J. Ringel*

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

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May 14, 1954

Mr. Alfred Frankenstein  
San Francisco Chronicle  
Fifth And Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you so much for sending me the photograph of the Reading painting. Have you seen the original, or are you accepting it on face value from the photograph? I am very eager to have your personal reaction.

We are planning to include "After the Hunt #3" in our forthcoming exhibition opening on May 25th, and I hope that by some chance you will be in New York during the four weeks of the show to see this really extraordinary example.

Sincerely yours

BOML

May 1, 1954

Mr. Herson More, Director  
Whitney Museum of American Art  
10 West 8 Street  
New York, N. Y.

Dear Herson:

Both documents in connection with the transaction as outlined in your letter are now enclosed. The purchase slip represents a credit to the Whitney Museum.

Both Sheeler and I are very happy that he will be represented with "Architectural Cadences", his latest, and what we consider one of his outstanding paintings in his career. Incidentally, while we are about to deliver the picture to you, we have already planned to include it in our Spring exhibition -- the final show of the season -- in which we are eager to represent our artists at their peak and with recent examples. May we have the painting for the occasion? As I mentioned previously, this painting has not been exhibited as we had received it very recently and it was tucked away for the exhibition.

At your convenience may we have the Davis, Spencer and Sheeler paintings listed in the purchase form.

I hope that the museum committee is pleased with the transaction.

Sincerely yours

WHL:



May 11, 1954

Mr. Robert A. A. Hentschel  
1117 Fifteenth Street  
Waynesboro, Virginia

Dear Mr. Hentschel:

Please accept my belated thanks for your very nice letter.

I cannot tell you how gratifying it is to receive such communications. Finding the right home and the right owner for an important painting is our most pleasant experience, and I appreciate your writing to state that you are enjoying the Marin.

Sincerely yours,

EGH:mb

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April 16, 1954

Mr. Herman More, Director  
Whitney Museum of American Art  
10 West 8 Street  
New York, N. Y.

Dear Herman:

I have gone over the material very carefully and am listing below what I consider retail prices for the pictures we discussed.

Stuart Davis	Boat Landing	\$250.
	Myopic Vista	250.
Niles Spencer	The Red Table	750.
	Down the Hill	450.
Charles Sheeler	Spring Interior	1100.
	Vermont Landscape	200.
	Gladolus & Zinnias	250.
	Flowers	50.

I have based my figures on pictures we have in our possession in some cases of similar type, and in some cases in relation to fairly recent sales. 20?

I will be glad to give you this credit less what you consider a fair sales commission, naturally far below the one we charge the poor artists.

We also have at the moment four important recent Sheelers which may be seen at your convenience.

Sincerely yours

BOKla



YALE UNIVERSITY · DIVISION OF THE ARTS  
NEW HAVEN · CONNECTICUT

April 6, 1954

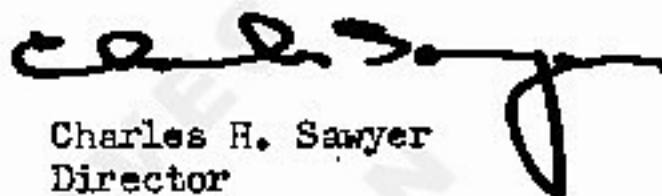
Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Moore and I expect to be in New York next Thursday, April 15, and we will try and pay you a visit and see the Marin drawings referred to in yours of March 27. This will probably be in the late morning or early afternoon.

For our own particular purposes here I think we are more interested in material that might be regarded as secondary from your standpoint: sketch books and other informal notes which would show how Marin worked and thought.

Cordially,



Charles H. Sawyer  
Director

CHS/dmh

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TELEVISION AFFILIATE  
KRON-TV

# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.  
GARFIELD 1-1112

RADIO AFFILIATE  
KRON-FM

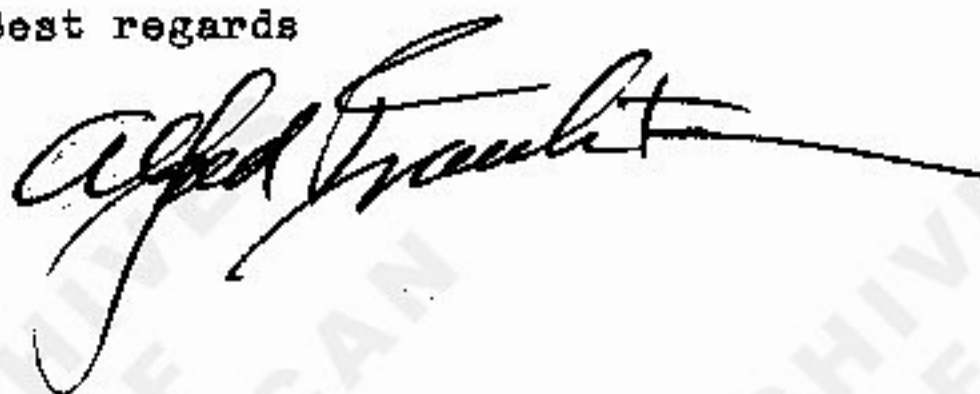
May 4, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

Enclosed is a photograph of a Harnett which has only recently been brought to my attention. It belongs to the Reading Public Museum and Art Gallery, Reading, Pennsylvania, and has been there since 1916. I do not recall having seen any reference to this painting in your files, and so I obtained the enclosed photograph for you. As you will see, the basket used is the same as the one used in the Chase picture of 1876, and it is placed on the table in the same position. The treatment of the fruit seems to be much like that in your "Fruit Piece" of 1877.

Best regards





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I am listing the important exhibitions in the enclosed and am also attaching his museum representations.

Sincerely yours

Your letter of April 25th convinced me somewhat as you omitted the check marks on the list, and I could not decide which photographs you needed for the catalogue. Would you please let me know immediately.

P.S. Incidentally, there is an excellent color plate of "Convolution" in the recent publication called Columbia Portrait of New York, published by Columbia University Press, New York.

Have you tried writing directly to Henri Marcuse regarding the "Church Street Bldg." I am quite sure that the painting is in the possession of the Philadelphia Museum and no doubt Marcuse can get Mrs. Norton's permission if he is so inclined.

so that the film will be available. Needless to say, every effort will be made to expedite the work with and whether it can raise sufficient funds for the purpose. Several of us who will then decide whether it is worth going on Shomer's associate is in New York and runs off the film for his voice will be available at this time, but we shall see when we see some excerpts from his original foreword. Also, I doubt whether to do any original writing at this time. If not, perhaps you can He is a very sick man and I doubt whether he will be in condition I hope that you have some success with William Carlos Williams.

without knowing the character and quality of the film to date. in detail with Mr. Shomer as it seemed foolish to go into it be in the nature of a partial refund. I have discussed the matter the line would pay a rental fee or some compensation which would would arrange to advance the needed sum if the exhibitors along film completed -- again Shomer and I take it sufficient -- and back if the investment is made by me? I am very eager to have the Do you think there is any possibility of getting any of the money



April 30, 1954

Mr. William E. Woolfenden  
Curator in Charge Education  
The Detroit Institute of Arts  
5200 Woodward Avenue  
Detroit, Michigan

Dear Mr. Woolfenden:

In going through our records I find that we have no photograph of the Demuth painting which was sold to your Museum a few months ago. So little time elapsed between the receipt of the picture from Georgia O'Keeffe and the shipment to Detroit that we overlooked the important matter of recording the painting.

Will you therefore be good enough to send us a print of your ~~photograph~~ so that we may have complete records.

Sincerely yours

WHE:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MRS. PAGE G. RICHARDSON  
911 PARK AVENUE  
RICHMOND, VIRGINIA

April 2, 1954

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 East 51st Street  
New York, 22, N.Y.

Dear Mrs. Halpert:

I apologize for the delay in sending you the photograph referred to in my former letter, but shortly after your reply I started in on a new job, which has kept me so busy I have had little or no time for my personal concerns.

However, I am enclosing the photograph of the needlework picture, so that you may decide whether you would be interested.

As to price, I will have to ask you to tell me what it would be worth to you, as I have never sold any of the family stuff before and don't have the least idea what to ask for this.

If you do not think you would be interested, I would like to have the photograph returned to me, but keep it as long as you need it if you think you might have a sale for the picture.

Sincerely,

Page G. Richardson

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THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

May 11, 1954

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Museum is considering the purchase of an oil  
painting by Miles Spencer.

Would you kindly, at your earliest convenience,  
send us photographs of all Miles Spencer oils which  
are now on the market indicating the price of each  
painting.

Thank you very much.

Sincerely,

*E. H. Dwight*

Edward H. Dwight, Assistant Curator  
of Painting and Sculpture

EHD:ec

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April 13, 1954

Mr. Robert Hale, Curator  
American Painting  
Metropolitan Museum of Art  
62 Street and Fifth Avenue  
New York City, New York

Dear Bob:

So that you do not retain the impression that the idea of a Marin show at the Metropolitan was a figment of my imagination, I am quoting from two letters written by Mr. Duncan Phillips:

February 23, 1954  
Second paragraph

"When the museum Directors were here we spoke to both Francis Taylor and Theodore Rousseau about having the Marin Exhibition open at the Metropolitan. They were equally certain that they wished to initiate this great tribute to a great artist and I hope that you have heard from one or the other of them by this time. If not perhaps I had better write to them as a reminder."

March 1, 1954  
First paragraph

"Your letter of February 23 must have crossed mine in which I told you that we were keeping the oil entitled Spring #1, 1953. In that letter I also told you that Mrs. Phillips and I spoke to Francis Taylor and Theodore Rousseau when they were here with the Museum Directors and that both were enthusiastic in their promise to cooperate with other museums including ours, for a great comprehensive Marin Memorial in 1955. I expected to hear from him but not having heard I have just written a long letter to Theodore Rousseau asking him and Francis Taylor to confer and come to a decision about the project to which they had tentatively agreed. I repeated in writing what I had told them both vocally that we would all like to have the Exhibition open at the Metropolitan."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





LAURENCE H. ELDRIDGE  
President

HENRY C. FITZ  
Vice-President

EDWARD STARR, JR.  
Financial Vice-President

EDWARD S. LOWER  
Treasurer

JAMES KIRK MERRICK  
Secretary

DOROTHY KOHL  
Executive Director

# The Philadelphia Art Alliance

251 SOUTH EIGHTEENTH STREET • PHILADELPHIA 3

April 26, 1954

Mrs. Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Mrs. Halpert:

Thank you very much for giving me your time on Saturday and making it possible for The Philadelphia Art Alliance to borrow some Trompe-l'Oeil paintings which, as I told you, will be exhibited at the same time as the Marin exhibition.

I believe that Mr. Marin, Jr. made a list of paintings but, I will again list them in this letter. They are:

"Colossal Luck" and "Pipes All Around" by Harnett  
"Lincoln" and "The Star of David" by Peto  
"Ten-Dollar Bill" from School of Harnett  
"Royal Flush" — Print

These five items will be picked up at the same time as the Marin show and, of course, will be insured from the time they leave your gallery until they return.

I will see that the Harnetts and the Petos are well protected either by heavy plexiglass or glass as you suggested. I understand that you wish the Horseshoe painting be indicated as not for sale. The same commission arrangement as applies to the Marins will be the case with these if that is satisfactory with you.

Sincerely,

*John Lear*

John Lear  
Chairman Oil Painting

JL:v

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UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

April 27, 1954

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Not Sheeler this time, but the book on American artists of the last 50 years edited by Jack Baur. As you know I contributed ten of the total. All the contributors are working for a May 1 deadline, and I dare say you may have been involved with others besides myself.

I need photographs of:

Jacob Lawrence: Most of the People are Very Poor. The print I have has a spot.

Jacob Lawrence: The Schoolroom. Perhaps these negatives have now moved with Charles. In that case, will you get word up to him?

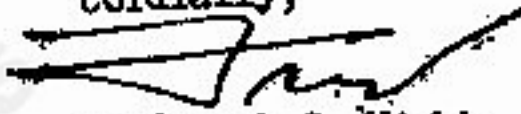
John Marin: Pertaining to Deer Isle, the Harbor, Stieglitz collection.

Jack needs on the back, medium, size, date and owner including whether permission to reproduce is granted or must be written for. This latter I should know, but the photographs should go as soon as possible to Jack Baur; however, I get the bill.

Also could you fill in the same information now effective on Jacob Lawrence's John Brown's Body in the Lowenthal collection, medium, size and date of. By the end of this week I should be mailing you a copy of the Sheeler text. William Carlos Williams has already written his piece. I have had several notes from him, and to tell the truth was very moved by his generosity. He decided not to show the text to Sheeler so perhaps discretion is in order here.

I have had a letter from the Northern Trust Company of Chicago which only wishes to lend Sheeler's Windows for one exhibition, as it is in an important place. Do you wish to offer a substitute in the hope that it may linger out there? If so, I should be glad to struggle further with them, otherwise I shall let this go.

Cordially,

  
Frederick S. Wight  
Director of the Art Galleries

FSW:ag

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# EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.  
JOSEPH N. LACY A.I.A.  
J. HENDERSON BARR A.I.A.  
WARREN PLATNER A.I.A.  
JOHN DINKELOOD  
BRUCE ADAMS

April 22, 1954

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of April 20th. I am glad to hear that Mr. Davis is still interested in the Drake Mural in spite of the financial limitation set upon this project by the Cowles Foundation.

I note that Mr. Davis has signed a lease for the large studio, but it is clearly understood that this, in no way, commits us to this project.

The offer made by the Cowles Foundation of a lump sum of \$15,000. plus travel, and let us say, F. O. B. New York, is their final offer. The additional expense of \$1,800. for the studio and \$200. for canvas and incidentals are sums they will not recognize, and I do not even feel able to reopen discussion about these particular two items, because during our early discussions, they were most emphatic that under no circumstances would they pay in addition to the lump sum such specific expenses. They felt that these were the artist's responsibility and should be part of his overall cost. I am afraid that I did not make it completely clear in my letter of April 13th that the \$15,000. was really the limit to which they intend to go.

I am afraid that should we not be able to agree, the only road open for me is to suggest another artist, because I fear that if I go back to them with your proposal the whole question of whether their money is best spent for the Mural or whether it should go to landscaping and other most pressing needs will be brought up.

Aline sends her very best regards.

Sincerely,

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN

ES:rw



THE HOTEL EARLE  
Washington Square, N. W.  
New York 11, N. Y. Ramsey 7-8150  
Room 403

Dear Edith  
We all enjoyed  
our visit with you so  
much. You are an angel  
To try to help me with  
the Gorky. It will be  
a wonderful boon to us  
if something goes thru.  
We're still waiting to hear  
from the lawyers about the  
stable in Livingston.  
Just wanted to let  
you know we had moved  
here - its much nicer  
right on the square

Best from us all,  
May 7<sup>th</sup> Kate Nichols



to him. He stated that he cleaned it up, repaired the rip, re-lined and varnished it. I asked him about the amount of repainting and he volunteered, that there was none in <sup>that</sup> the body of the object and he would say that his work would probably include 5% of the whole. I am inclined to believe his statement although you may check direct if you think it necessary.

I believe we are beholden to Mr Price for the rescue of this Harnett and am glad I paid him \$500 for it when he had bought it for \$15.

I hope it may be soon on its way with a long life in appreciative hands.

Sincerely

Geo. L. Dickson

4/8/54



UNIVERSITY OF CALIFORNIA

LOS ANGELES: DEPARTMENT OF ART

April 13, 1954

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
33 East 51 Street  
New York 22, New York

Dear Edith:

Yours of the 10th has just come to hand. I send a new list of possible illustrations, and as you will see I have only four photographs on the list out of the twelve I took along last winter--so will you have the others printed up and shoot them out to me? As I told you, I am not absolutely set on this list of illustrations and would appreciate suggestions. Perhaps "Shadow and Substance" should be in the Exhibition. I have not yet written for it for some reason, but in any case, I have the photograph.

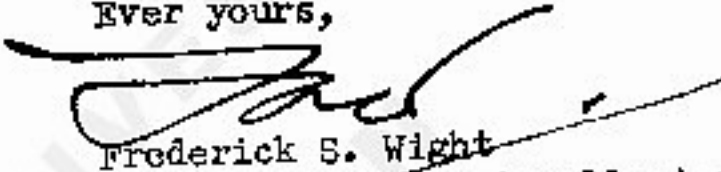
Following your suggestion, I have written Henri Marceau about the Horter paintings. Hermon More feels he can't lend the "Wind, Sea, and Sail"--if that is the second "Yachts and Yachting" title. This is understandable. The Whitney is having an important show at the same time and is taking "Bucks County Barns" out of it for us after the first two weeks. The Boston Museum is lending the "Portrait of New York" for three showings only, and with some self-abnegation, I have asked for the last three. Prior may be out of the picture after all as he seems to have a hopeless conflict. I have written Fraser telling him definitely that he can begin at the earlier date, so that is settled.

Now for your questions as to the Sheeler film. If the footage is good and you want to go ahead and spend the money, that is fine, but I don't think, in all honesty, you will get your bait back. Such films rent for fifteen dollars or so as you well know, and how many will pay more than an average fee? If five museums paid fifty dollars each, there still isn't much in it. I haven't more money--I wish we had asked more for our participation fee when I add up the catalogue and the insurance. And of those who are taking the show, three have asked to have even that fee shaved. I think this is an honest answer.

If you don't go along with the film I hope you decide soon. There are facilities on the campus here, but whether I can interest them in doing anything about this film remains to be seen.

I am sorry to hear that Williams is ill. I would rather not lean on his previous forward, but if he wants to jot down something, that is fine, and if it is out of the question, we are no worse off. I have finished the rough draft of the text and shall send you a copy of it as soon as it is out of the typewriter. You should have it next week.

Ever yours,

  
Frederick S. Wight  
Director of the Art Galleries

FSW:gw  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 2, 1954

Mr. George Burke  
460 West 34 Street  
New York, N. Y.

Dear Mr. Burke:

On February 19th I wrote to you as follows:

On November 18th we consigned to you a silk screen print by Ben Shahn entitled "Triple Dip" for exhibition at the House of Cards 170 Broadway.

Since I have discovered that the print has not been returned, I am writing to ascertain whether the show has closed and whether the print was inadvertently misaddressed.

To date no reply has been received and I am rather surprised that you choose to ignore all inquiries regarding this matter.

May I have the courtesy of an immediate reply -- or better still the return of the print.

Sincerely yours

BCH:la

UNIVERSITY OF CALIFORNIA

Department of Art  
LOS ANGELES 24, CALIFORNIA

May 17, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Many thanks for your cheerful letter, and for your information concerning Constance Bourke. I enclose a copy of William's piece. Recall that he has not shown it to Sheeler as yet. It would seem, however, that this is too sensitive and that Sheeler might well have a look.

I also enclose a copy of a letter to Matthew Josephson. He had lost my request, had some recollection of it and sent me an inquiry. He has been told his painting is "brittle" and is going to ask Sheeler to see it and pass on it. If it can be shown at all, I should like it in our exhibition both because we have a color plate we could then use, and because we are in a bad way for early paintings with no news from Mrs. Porter. So, do prompt Sheeler to give the painting the green light if you can do so with a clear conscience.

Now about the Sheeler film--we are anxious to see the print here. I am not certain we can do anything, but we want a look and I have written Allon Schoener.

Have you seen the film yet? If not perhaps we can see it before the print comes East. In any case, we want a look and a decision here while there is still time.

Hastily,



Frederick S. Wight  
Director of the Art Galleries

FSW:mg  
Enclosures 2

*P.S. word from Mrs. Porter, who is  
lending Flower Forms only.*



April 19, 1954

Mr. Henry Clifford, Curator  
Philadelphia Museum of Art  
Parkway at 26 Street  
Philadelphia, Pennsylvania

Dear Mr. Clifford:

The enclosed will, I hope, give you the information that you required. Stuart is as logical and as slow in his writing as in his painting.

You may use whatever portion you like, but to quote Stuart, "within context".

For your information this is an exact transcription of his manuscript including punctuation and spelling.

I am planning to spend next weekend with the Philadelphia branch of my family and shall look in on the Museum on Sunday in the hope of seeing "Something on the Tight Ball" ensconced in its new setting.

My best regards.

Sincerely yours,

EGH:mh  
ens.

April 6, 1954

Miss Jean Bulzberger  
299 West 12 Street  
New York, New York

Dear Miss Bulzberger:

The bookkeeper has referred to me your credit slip  
of February 13.

It occurred to me that this would be a very good  
time for you to clear up your credit, as we now  
have on exhibition a large collection of water-  
colors by Arthur Dove, some of which are within  
the price category.

I am sure you will understand that in no field -  
including art - is a cash refund made under any  
circumstances other than misrepresentation of  
signature or damage.

Thus I would suggest that you come in during this  
current show or any other time at your convenience  
to pick up a substitution.

Sincerely yours,

EGH:ch



May 1, 1954

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines, Iowa

Dear Dwight:

It was good to hear that your show in Virginia broke sales records and that actually five paintings were purchased either by the museum or by private collectors. What we need is more salesman like you.

I note that your show closes on May 2nd. To simplify shipping, may I suggest that you send the O'Keeffe painting "In the Patio V" and the Ben Shahn "Cybernetics" directly to the Toledo Art Museum and the balance to The Downtown Gallery.

Of course I hope that your Acquisition committee breaks down and keep the two pictures that you recommended and if so, we shall try to make a substitution for the Toledo Museum in connection with the Ben Shahn.

The Flower paintings have been picked up and I hope you approve of my Early American choices.

Sincerely yours

WHL:

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April 20, 1964

Mr. Duncan Phillips  
The Phillips Gallery  
1600 Twenty-first St., N.W.  
Washington 9, D.C.

Dear Mr. Phillips:

On April 13 I sent you a copy of my letter to Robert Hale of the Metropolitan which was a follow-up on my letter dated March 20, addressed to Francis Taylor. In the interim I made a half-dozen telephone calls to Mr. Rousseau and Mr. Hale. Everyone concerned seems rather hazy about the project, a state of affairs which is embarrassing for you and me.

While I hate to bother you with this matter, I know how strongly you feel about having the Marin exhibition in the five institutions outlined and how imperative it is for someone in New York to undertake the task of preparing the catalogue and machinery for the tour.

Meanwhile Boston and Cleveland are clamoring for a date which can be determined only after the New York showing. While I would dismiss the Metropolitan with the greatest of pleasure because of their attitude and would accept the Whitney's proposal instead, I feel as you do that Marin deserves the major institution, and that it would have pleased both Marin and Stieglitz no end to know that an American artist made it.

And so I turn to you for advice and help.

My best regards.

Sincerely yours,

EGH:mh



May 18, 1954

Mr. Edward M. Dwight  
Assistant Curator of Painting & Sculpture  
Cincinnati Art Museum  
Cincinnati 6, Ohio

Dear Mr. Dwight:

Thank you for your letter.

As you probably know, Miles Spencer left only eleven unsold pictures when he died. Mrs. Spencer wants to retain several for sentimental reasons, but we have available a few of the top examples which we are releasing very gradually only to Museums.

Under separate cover I am sending you a complete group of photographs, indicating also which are in the current Memorial Exhibition traveling throughout the country and ending in the Museum of Modern Art in New York. Biographical notes are also enclosed. Incidentally, those on exhibition are marked accordingly in pencil. The list follows:

						(Net Museum Price)
"Power House"		30x40	\$ 900			
"Entrance to the Port"	1929	29x21	750			
<i>Sumner</i> "Across the Tracks"	✓ 1934	50x38	1800			
<i>Sumner</i> "Near New London"	✓ 1940	36x25	1000			
<i>1564</i> "From the Lafayette"	✓ 1947	16x30	800			
<i>1572</i> "In the Cabin"	✓ 1947	36x48	1800			

If you wish to have any of those not in the exhibition tour sent to you on approval, we shall be very glad to do so.

Sincerely yours,

EGM:sh

*Photos sent 4.*

*15*

May 1, 1954

Mr. Albert Christ-Janer  
33 Perry Street  
New York, N. Y.

Dear Albert:

In one of my characteristic brain storms, I have revived an idea that I had in the early 1930's in connection with an Art Center.

However, recognizing my better, particularly with eight million bucks, I return to my little back seat in awe and admiration waiting for big news. Perhaps I can coax you and your wife to pay me a visit so that I can turn over the plan to you. As a matter of fact, I am very eager to discuss it at this time, as there are several things bearing which will be affected by your project, and will be completely unnecessary if it is imminent. How about dinner some evening in the near future?

Would you call me. It will be so nice to see you again.

Sincerely yours

BCH:1



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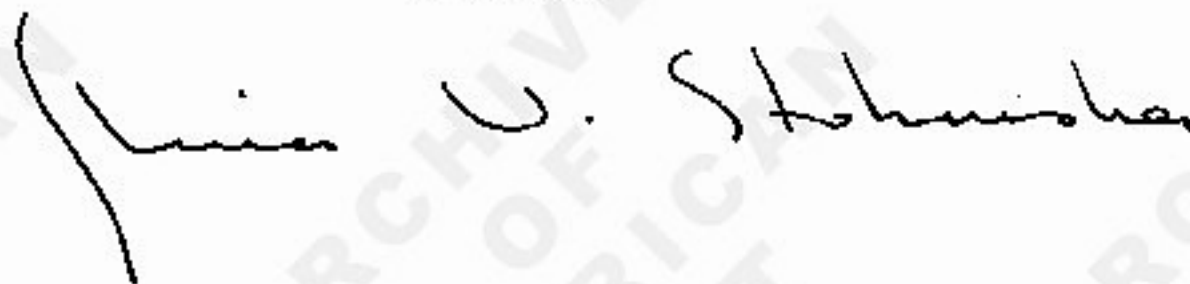
April 3, 1954

Dear Mrs. Halpert

The collection of paintings acquired thus far by the "Museum Purchase Fund" will be exhibited for the first time beginning April 15 in the Hunter College Playhouse lobby at 695 Park Avenue.

I hope you will be able to attend a preview of this exhibition on the morning of Wednesday, April 14, from 9 until 11 A.M.

Sincerely



Mrs. Leopold Stokowski

R.S.V.P.  
10 Gracie Square

JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

April 5, 1954

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 East 51st St.,  
New York, N.Y.

Dear Edith:

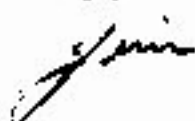
As you probably know, Praeger is publishing a book entitled Leaders of American Painting, edited by John I.H. Baur and with short texts by Baur, Lloyd Goodrich, Dorothy Miller, Frederick Wight and myself.

Among the artists allocated to me are Stuart Davis, Charles Demuth, Georgia O'Keeffe and Ben Shahn - all of them from your gallery. I think I have enough Demuth photographs. But I need photos of the big Davis bought recently by the Whitney and of the other big recent picture in your current show which you told me belonged to a private collector. I'd like to go over the choice with you and Davis as soon as I can get away from another deadline (all the Praeger material must be in by May 1), but meanwhile it would help to have the photographs to putter with.

Shahn will be an easy matter, since I have so many photos. But I need help with O'Keeffe, whom I've long admired greatly as an artist and person, but whose key pictures I don't know in sufficient detail. Your advice - and any photos you can send and bill me for - will be greatly appreciated. I despair of hearing from her. I wrote several weeks ago, asking for a statement such as Stuart Davis and Ben Shahn have promised to send. So far no reply. Is there anything you can do to help persuade her to send an outline (between 50 and 100 words) of her aims and interests as a painter. I realize that such statements are stinking hard to write. But they are valuable in that they add to the scant material we have on art by the artists themselves. We're trying to use only new, unpublished statements in the case of living artists.

Best to you and thanks for your help which I count on desperately,

Sincerely,





April 20, 1934

Mr. E. P. Richardson, Director  
Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Richardson:

I have been gradually assembling a very exciting group of paintings and sculpture for your "New Collectors" exhibition and I am eager to know the exact dates on which the show is to be held, as some artists like Shahn and others are painting special small pictures for the occasion, requiring therefore a deadline.

Furthermore, will you be good enough to check the names of the artists listed on the attached to indicate whom you would like to have in this exhibition, so that the framing and other details can be completed in time.

Incidentally, I just noticed that in your letter you indicated the dates of May 18 to June 27, making it imperative for me to have your checked list by return mail. My letter of April 2 explains the combination of old and new masters, but the decision is entirely up to you.

Incidentally, can you also give me some idea of the space allotted and the approximate number of items you wish.

Sincerely yours,

EGH:ah  
enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15, 1954

Mr. Frank Stauffacher  
San Francisco Museum of Art  
Civic Center  
San Francisco 2, California

Dear Mr. Stauffacher:

I was very pleased to receive the film finally after expecting it for a good many weeks. Charles Sheeler is coming in and we shall make some arrangements to have the film projected either here or at the Museum of Modern Art, so that we can study it very carefully and consider future plans.

Of course it would be wonderful to have William Carlos Williams, who by sheer coincidence dropped in to see me this morning. I did not mention the matter to him as it seems more advisable to wait until Sheeler and I have had an opportunity to discuss the situation in detail.

You will hear from me some time next week, after we have had the opportunity of seeing the existing footage.

Sincerely yours

WHL:

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 1, 1954

Mr. D. Lyon Smith  
Editorial Services  
Life Magazine  
9 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Smith:

Although, as a subscriber to LIFE, I had seen and admired the article which you sent me several days ago, I do appreciate your personal consideration.

As a matter of fact for some time I had been thinking of communicating with your office in connection with a prospective exhibition of several special features which incorporated paintings other than the regulation easel pictures by well known artists. I am referring specifically to several examples from the features entitled "The World We Live In". If this idea stirs any interest in you, perhaps we can chat about it at some future time.

Sincerely yours

BMLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Art Lending Service will refer all requests for use of works for reproduction purposes back to the interested gallery. However, we would hope to receive 10% of any fee resulting from such referrals.

It has come to our attention that there are certain artists who may prefer not to have their work used for commercial purposes. In the event that any such artists are affiliated with your gallery, we would appreciate your listing their names on the enclosed rider.

The Lending Service has been entirely dependent upon the cooperation and interest of the galleries participating in its program. We would like to thank you again for all your help and encouragement in the past, and we hope that we may be able to count on your continued support in the future.

Sincerely yours,

  
Walter Bareiss, Chairman  
Art Lending Service

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Enclosure



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April 7, 1964

Mr. James Thrall Soby  
Brushy Ridge Road  
New Canaan, Connecticut

Dear Jim:

I shall indeed be glad to cooperate with you in your "Leaders" project.

Under separate cover I shall send you the photographs requested. Unfortunately I cannot help you with the O'Keeffe situation as she is now either in Spain or Morocco and I have no forwarding address.

I hate to be so persistent, but I do feel rather put out that for the first time in any large exhibition we have not been consulted in relation to the paintings selected. Aside from being somewhat offended - if I may be frank - I have promised pictures for exhibition to several institutions, thus making a number of paintings unavailable during the period of the show. If I knew which had been specifically chosen by you and which would be available, I could more readily suggest substitutes to these institutions.

I am sure you will understand my position in this matter, and I hope to hear from you very shortly.

Sincerely yours,

EGH:sh

THE NATIONAL MUSEUM OF MODERN ART, TOKYO  
KYOBASHI, CHUO-KU, TOKYO  
TEL. 36-0623

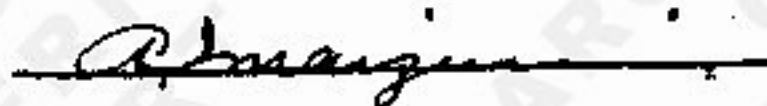
May 6, 1954

Dear Mr. Halpert,

I thank you very much for your letter of April 22th. In reply to your request, I have forwarded you 60 copies of the poster under separate cover by sea mail.

I hope you will receive them in due time and would thank you for your distribution of them to the collectors.

Sincerely yours,



Atsuo Imaizumi  
(Assistant-Director)  
The National Museum of Modern Art, Tokyo  
Kyobashi, Chuo-ku, Tokyo.

Mr. E. Gregor Halpert  
The Downtown Gallery  
32, East 51st Street,  
New York, 22, N.Y.,  
U.S.A.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON 25, D. C.  
CONSTITUTION AVENUE AT TENTH STREET

May 7, 1954

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

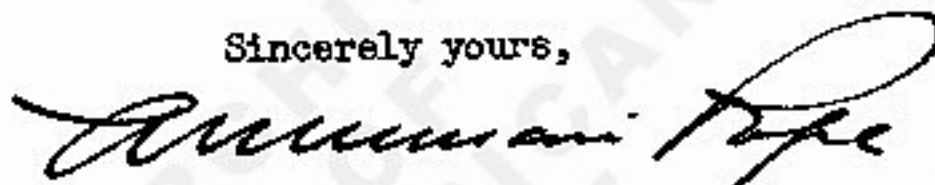
Thank you so much for your kind letter of May 1st regarding our forthcoming exhibition, "AMERICAN PRIMITIVE PAINTINGS." I understand that you sold every painting by Horace Pippin during the period in which you handled his work. It is very kind of you to offer us your own small flower painting and I have informed the Committee members accordingly. One of them will probably appear at your Gallery in the near future to see it and other paintings in your "American Folk Art Gallery."

I should like to accept your offer to give us a list of collectors to whom you sold paintings by Pippin. We shall then approach them regarding the possibility of loans. We feel sure that Mr. Phillips will help us and we shall also write to other museums you list after we have heard from you again. At any rate, I feel we should approach both private collectors and galleries.

All of your suggestions are very helpful and, if we may, we shall accept your promise for a group of folk paintings from your Gallery.

With best regards,

Sincerely yours,



Mrs. John A. Pope, Chief  
Traveling Exhibition Service

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# AMERICAN PAINTING 1954

*Dwight Kirsch, Director of Exhibition*

April 27, 1954

Mrs. Edith G. Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

The Exhibition "AMERICAN PAINTINGS 1954" which I selected for the Virginia Museum of Fine Arts, has been in our galleries since Sunday, April 4th. The show closes here next Sunday, May 2nd, and packing for return shipment will be done within the first week in May.

I am writing this letter as a reminder, in order to double-check instructions for return shipment. Unless we hear from you to the contrary with other instructions, paintings loaned by you will be shipped back to Berkeley Express Company in New York for unpacking and delivery to your galleries.

In case shipments to some other points are required, it will be necessary for us to make a charge for the packing because separate crates will have to be made.

The exhibition has been very well-received and well-attended, both in Richmond and in Des Moines. As you probably know, the Virginia Museum of Fine Arts purchased three paintings from the show and two others were bought locally. Our Acquisition Committee is considering recommendations for purchase here. It may be that we will want to hold over a small group of paintings after the close of the show for purchase consideration. In case we decide on one of the items from your gallery, we will notify you immediately concerning our plans.

Thanks again for your hearty cooperation.

Sincerely,



Dwight Kirsch  
Director  
DK:pl

19 Feb-21 Mar

The Virginia Museum of Fine Arts; Richmond

5 April-2 May

The Des Moines Art Center; Des Moines, Iowa

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From the law offices of SOLINGER & GORDON  
39 Broadway, New York 6, N. Y.

May 12, 1954

MEMO TO MR. HAROLD GOLDSMITH:

I am informed that, although EARLY LANDSCAPE has now been delivered to Mrs. Halpert, the note referred to in my letter to you of April 27th has not yet been paid.

Please be advised that unless satisfactory arrangements are made with this office by the close of business on Monday, May 17th, for the payment of the said note, suit will be instituted therefor.

/s/ Solinger & Gordon

cc: Mrs. Edith Gregor Halpert

April 1, 1954

Dear Edith:

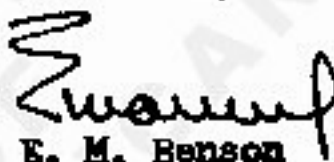
Hank Dubin, who runs a fine gallery in this city, is very anxious to talk with you about the possibility of having an occasional group show of several of the artists you represent.

Hank has integrity and has been of tremendous help to the community and I think you can trust him to respect your interests as well as his own. Perhaps you won't mind if he stops by to see you sometime next week. I would love to know how things work out.

And by the way, I would like very much to present a show of Marin's early drawings sometime during next season, if you have the energy to help me compile such a show. People have no idea how great a draftsman Marin was and it is about time we set the record straight.

With all good wishes!

Sincerely,



E. M. Benson  
Dean

EMB:jb

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York



Shaul Zor -  
Venture,  
Helen Zor

4/8/54

April 13<sup>th</sup>

Dear Mrs Halpert:

At the suggestion of Mr Alfred V Frankenstein I am enclosing a photograph of an authentic Harnett which I own. This painting (11<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub> in) has been in the family for more than fifty years, and previous to the publishing of "After the Hunt" was unknown to the art world.

Naturally I would like to know approximately the value of it, and any information you could give me would be greatly appreciated.

Sincerely

Gertrude H Murray

PO Box 1245-

Avalon

Catalina Island

Calif